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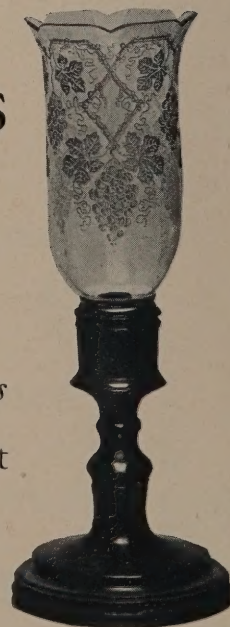
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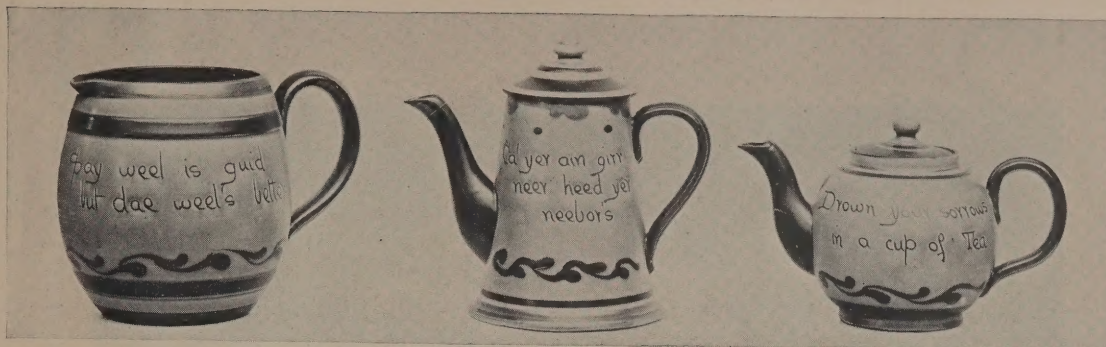
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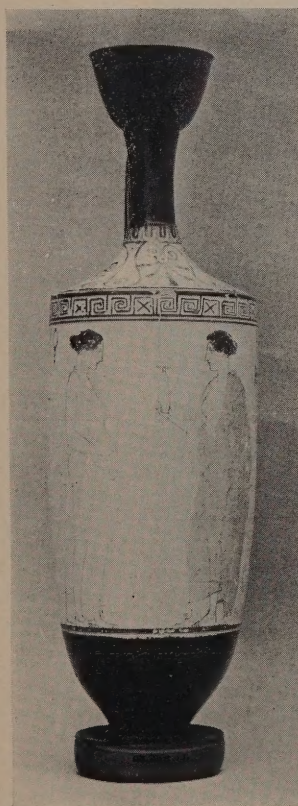
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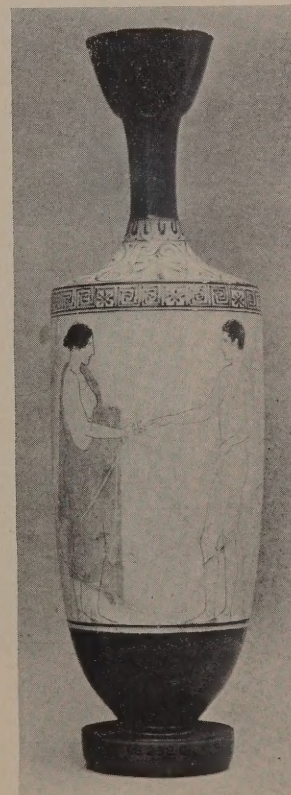
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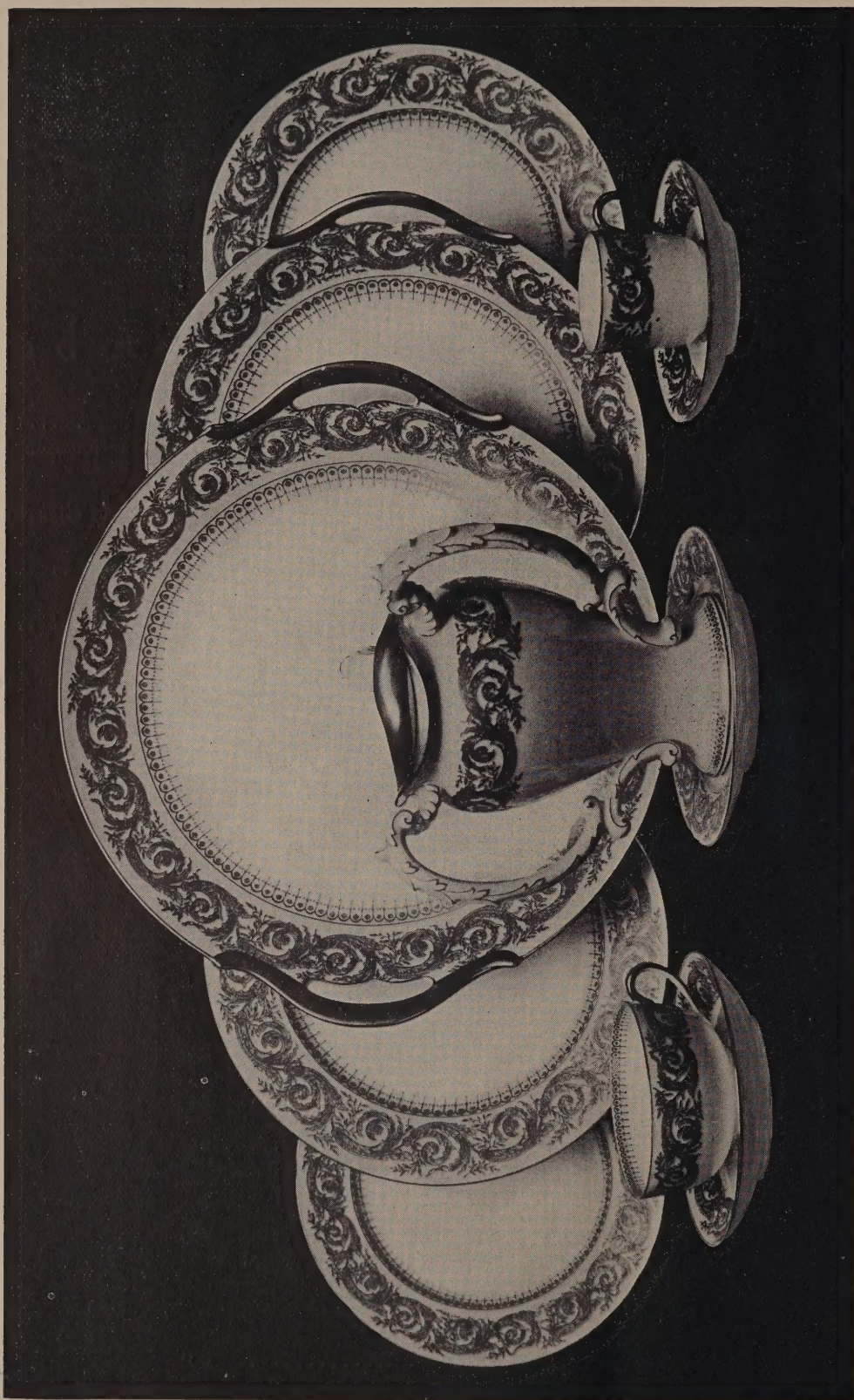
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Collection of fancy pieces from Vogt and Dose, 43 Barclay Street. The design is in raised gold, with borders of flat gold

POTTERY & GLASS

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LOWESTOFT WARE

Some of the pieces recently acquired by the Metropolitan Museum; how the controversy regarding real and pseudo Lowestoft arose, and the theory now in credence

THE METROPOLITAN MUSEUM, New York, through the bequest of Mr. James T. Woodward, has recently come into the possession of a remarkable service of sino-Lowestoft porcelain, comprising some two hundred and ninety-seven pieces. Tastefully decorated with floral designs in rich overglazed enamels, the pieces are further embellished with oval medallions containing the arms of the Chase family, one of the oldest families of Maryland, for whom the service was originally made. This set, known for over a hundred years as the Chase china, is worthy of note, not alone for the unusual number of pieces that even today make up almost an entire set, but also for the unwonted excellence of the *famille rose* enamels which decorate it. As representative of the finer ware of the type, this porcelain is a most welcome addition to the colonial section of the Museum.

Lowestoft porcelain, because of the unique place given it in old Colonial days, is probably of more interest to the American collector than any other ware, with possibly the exception of Wedgewood or Staffordshire. It is distinctly associated with the days of our grand and great grandmothers, when porcelain was placed on the top shelf of the dining room cupboard for display, and only used when important or auspicious occasions demanded.

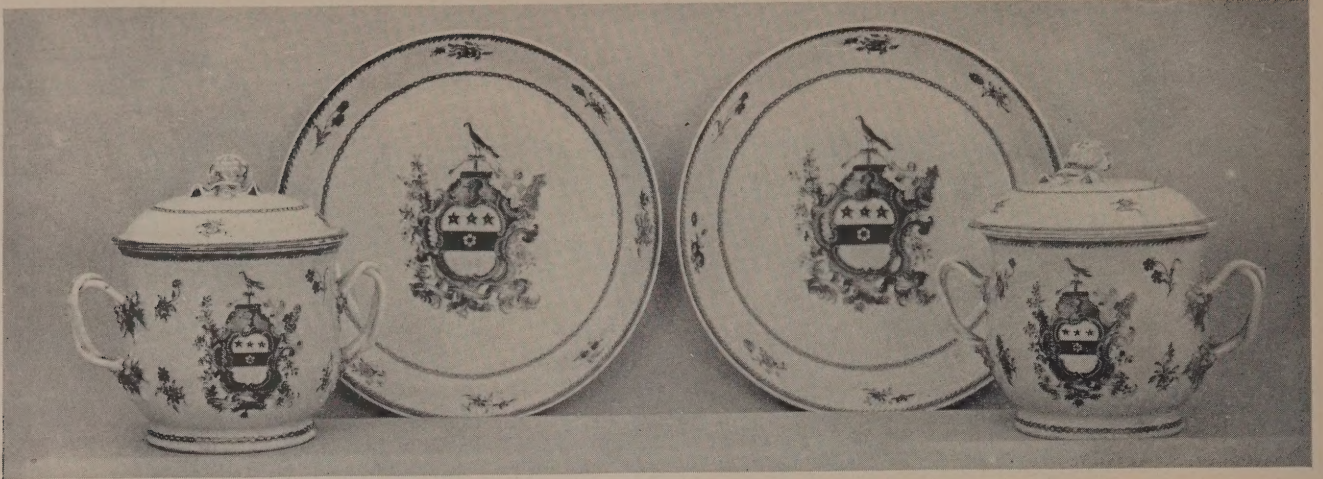
And yet the ware generally called Lowestoft is not Lowestoft at all. "How it ever came to be called Lowestoft," says Walter A. Dyer, in the *Lure of the Antique*, "is not known, as it bears no greater likeness to the real Lowestoft than to Chelsea, Bristol, and other porcelains. For many years, however, its origin was attributed to the town of Lowestoft," and it is only of recent years that this fallacy has been corrected. Professor Edwin Atlee Barber, in an exhaustive monograph on the subject, writes: "It may be safely assumed that every piece of hard-paste porcelain in this country which has heretofore been supposed to have been made at Lowestoft is of Chinese origin, having been brought here either by sailing vessels directly from China, or shipped to Europe by the East India Company and brought to America by some voyager."

The principal cause of the mix-up relative to the genuineness of Lowestoft china was brought about by W. Chaffers, an old china authority, who made a sad blunder in regard to the products of the Lowestoft factory, and was thus responsible for the spread of the theory which has turned out to be one of the worst mystifications recorded in ceramic history.

During a visit which he made to Lowestoft in quest of information he came across numerous pieces of porcelain, bearing the crest and initials of the old families of the town, which their possessors declared were heirlooms long preserved that had been made at the local factory that existed at one time. Naturally he concluded that he had come upon an important discovery, but he failed to take into consideration a few points of primary importance. He neglected to observe that the same kind of porcelain as that of which he was endeavoring to localize the origin was to be found in every country which had had commercial intercourse with the east—America as well as Europe—and that like specimens could be purchased in every antique shop at home and abroad.

If he had given these facts a little thought he would have realized that such an enormous supply could only have come from some manufacturing center of amazing magnitude, and not from a little factory in existence but a comparatively few years, and thus would have saved all controversy his erroneous statements brought about. Then, too, the paste of the china which he called Lowestoft was undeniably of oriental character, and as there is no record of hard porcelain ever having been made in the little English factory, this point would have convinced him of his mistake had he but thought to consider it.

The factory at Lowestoft is supposed to have been started about 1755 and to have closed in 1808. Its original owner was Hewlin Luson of Gunton Hall, who, having discovered clay on his estate, had it thoroughly tested, and finding it excellent, set up experimental kilns and obtained workmen from London. The first attempts at pottery making are thought to have been rough imitation of delft ware, and several



Pieces of Lowestoft from the Chase collections recently acquired by the Metropolitan Museum. Notice the characteristic twisted handles

pieces of white and blue faience, inscribed with local names and dated 1755, seem to bear out this theory.

Mugs of various sizes, tea services, punch bowls and dishes seem to have been largely made, and they are generally painted with simple designs in underglaze blue, although there are a few known pieces in which black has been used. The ware of authenticated pieces resembles some of the inferior specimens of Bow or Chelsea. It is not very translucent, and when viewed by transmitted light has a distinct yellowish tinge. The glaze is slightly blued with cobalt and often has a dullish look caused by imperfect firing, and this same careless method of firing also very often "specked" the ware with black paint.

In 1770 the works were the property of Robert Brown & Co. and they had a warehouse in London known as the "Lowestoft China Warehouse," located at 4 Great St. Thomas the Apostle, Queen Street, Cheapside, where sales of the ware were held. The elder Brown died in 1771 and the management of the factory was undertaken by his son, Robert, who made great experiments in pastes, and under his direction the factory turned out much better work.

Lowestoft may be divided into two classes, the first dealing with the early period when blue and white ware was made, and the second with the period when a finer and higher class of goods, with heraldic de-

vices and floral embellishments were produced. It was probably about 1790 that decoration in enamel colors was first used, and there are many authentic pieces ornamented with sprays and festoons as well as borders of simple scale and chequer work patterns which have been brought to light.

It is over this latter class that so many controversies have taken place. It has been claimed that the ware was Oriental and imported in a half-finished state from the East and refired and painted at Lowestoft. This theory has been disproved by the evidence of a workman at the little English factory, who positively declared that no Oriental porcelain ever came over to Lowestoft to be decorated. Then, too, without this testimony, it can be readily understood that the owners of the little English factory could not have afforded to import porcelain from China, for a large duty then existed on imported china, and the Lowestoft ware was produced at a very cheap cost to compete with the output of the Derby, Worcester and Staffordshire potteries.

The most frequent decoration upon the higher grade of Lowestoft china is the rose, and this pretty flower adorns a grade of the ware which was finer than any sent out by Bow or Chelsea. It is the emblem of the finest decorator the factory ever had, a man named Rose, a French refugee, who sought shel-



Decorated "helmet" cream-pitcher, one of the familiar Lowestoft forms, and two gravy dishes from the Chase collection recently acquired by the Metropolitan Museum

ter in England. He first came to the works about 1790, and soon after was promoted to the position of head decorator. By his wonderful taste and delicacy of touch he greatly improved the products of the works, and under his influence the ware attained its highest state of decorative perfection. Underneath many handles on dainty Lowestoft cups will be found a tiny rose—his mark.

The factory ceased operations between 1803-4, owing to the severe competitions of the Staffordshire potters, as well as heavy trade losses. Up to within the last eight years no trace of the old factory could be found and no fragments of china were ever dug up, but in December, 1902, the discovery of the old Lowestoft kiln was accidentally made. The flooring of the kiln for dry malt in the brewery of Messrs. Morse was removed to make a drain and beneath several molds and fragments of china were found. This discovery led to a complete investigation of the premises and largely owing to the efforts of A. Merrington Smith of Lowestoft steps were taken to commence excavations, with the result that in July, 1903, several bushels of broken molds and fragments of china were brought to light, which proved beyond a doubt that at last the site of the old kiln in which the Lowestoft ware was fired had been ascertained.

Notwithstanding the discussion as to what is real and what is pseudo Lowestoft, the ware that we call Lowestoft is much sought after, as much because of its associations with the early days of the United States, having "graced the boards of such worthies as the Carrolls of Carrollton, General Knox, John Hancock, Paul Revere, the Otises, Quincys, and Morrisises," and also because of the quaint beauty of its forms and its dainty decorations.

The pieces of Lowestoft acquired by the Metropolitan Museum are now on view, and every one interested in the ware in any way should avail themselves of the opportunity to see what is probably one of the best collections in existence.

Ancient Glass and Pottery

TB. WALKER, president of the Minnesota Academy of Science, recently delivered an address before that society in which he gave many interesting facts on the antiquity of the potter's art. It has been the predominant one in all the early ages and from its universal distribution as a useful and ornamental art, it may be considered as a primary and foremost art of the world, both ancient and modern.

The potter's art led to designing, coloring, and illustrating. It was the forerunner of sculpture, decorative architecture, and of the art of painting. The sculptor's and painter's art appeals more to the interest and art taste of mankind, yet the more generally applied art of the potter and glass maker has reached more universally through the domestic and art life of the world.

They represent such a variety of beautiful forms and colors as to take precedence over paintings and sculptures. The interest and attractiveness of the art gal-

leries of painting and sculpture appeal more generally to the taste and satisfaction of the person than the collection of pottery and glass. But experience shows that to the extent that the person will become acquainted with the refined and beautiful potter's and glassmaker's art, that increased interest becomes a greater source of satisfaction and interest.

In the old mounds of uncivilized tribes have been found vessels of pottery including many artistic designs. Among the civilized nations the potter's art runs back to 2500 B. C., as shown in the ruins of cities of the Babylonian empire and in Egypt to a date more than 3000 B. C. In the old Egyptian tombs are found glazed pottery as early as 3800 B. C. The old Babylonian clay tablets are perhaps many ages later than the oldest earthenware vessels made for domestic use.

On the old clay tablets were inscribed the records of the temples in the ruins of which they are found. One of the oldest ones obtained by Mr. Walker is from Nip-



English hand painted rail-plate of the type popular some 30 years ago

pur, or the ruins of Tells. These two names may refer to the same city or of a little different ruins of about the same date. The ruin was about seventy-five miles south of Babylon, on the west side of the Euphrates, and seems to have been older than the city of Babylon. The one Mr. Walker prizes was made in the reign of the Priest-King Dungi of Ur about 2500 B. C. The inscription on it relates to the furnishing of food, oil, and wine by Sin-Tur-lik.

Such tablets are found at different times up to about 500 B. C. in Babylonian ruins. Back in the same ages are found from time to time pieces of glass, cups, vases, and lamps, or remnants of them. It is claimed that many of the specimens were made from pulverized gems or minerals, diamonds, emeralds, rubies, garnets, topazes, amethysts, jades, and other fine stones.

During the Ming period of 1368-1644 there was a great advance in finer wares of all kinds of earthenware, of stone, and porcelain in China.

Quaint Old English Pottery

IN these days when machinery has set a fashion for great perfection and finish in manufactured articles of all kinds, it is refreshing to turn to a craft which, depending as it does on the dexterity of the potter's thumb, presents those countless little irregularities and differences which go to make up so much of the interest in life. It is a trite saying that no two blades of grass are alike; in the same way, no two pieces of pottery thrown from the wheel can be identical; they show minor differences both in form and color. We always feel about a piece of peasant pottery that it comes as a live thing from the hand that fashioned it, that it has not been contaminated by that great antagonist of the arts, machinery. The adjective "quaint" is often used erroneously, but not so in the case of slip decorated pottery. If Nuttall is turned up, we find that one of the synonyms he gives for quaint is "fanciful." This is the one we prefer to use in connection with old English pottery.

It bears the stamp of the fancy of the potter—a man who for the greater part of the six working days of the week was employed in turning out homely household utensils, but who in his spare moments, or to oblige some good customer, tried his hand at a more elaborate piece of work, generally with admirable results from a decorative point of view. It may be argued that these specimens are archaic, and that the decoration is ill-drawn; but, whatever else these old potters lacked, they certainly had a profound sense of decoration, and they never attempted the impossible with the crude materials with which they worked.

Mr. Charles J. Lomax, author of "Old English Pottery," has a unique collection of examples of the slip decorated pottery, made in England at the period which heralded the striking improvement and sudden development of the modest handicraft which was to become a mighty industry. The beautiful illustrated volume just published by Messrs. Sherratt and Hughes is in the nature of a *catalogue raisonné* of the curious specimens in the author's own possession, and the numerous illustrations contained in the well-bound, well-got-up work will doubtless come as a revelation to many collectors of different tastes. It is

somewhat difficult to analyze the æsthetic pleasure which these examples give, but let us for a moment consider the circumstances under which this work was produced. At the opening of the seventeenth century social refinements which obtained in the chief towns in the kingdom had by no means penetrated into the country districts, but it was at that moment that the potter awoke to a sense of his ability to make the despised work of his hands pleasant and desirable by the application of a rudimentary scheme of decoration. He was, in fact, discontented with his present achievements—we can imagine such a man, imbued with the beautiful spirit of the country in which he lived, dissatisfied with the plain surfaces of his ware, when all around him Nature was so lavish in her diaper work of leaves and springing flowers—and so the ambitious craftsman began to display his modest talent in decorating a few show dishes and posset pots for presentation to his friends or patrons.

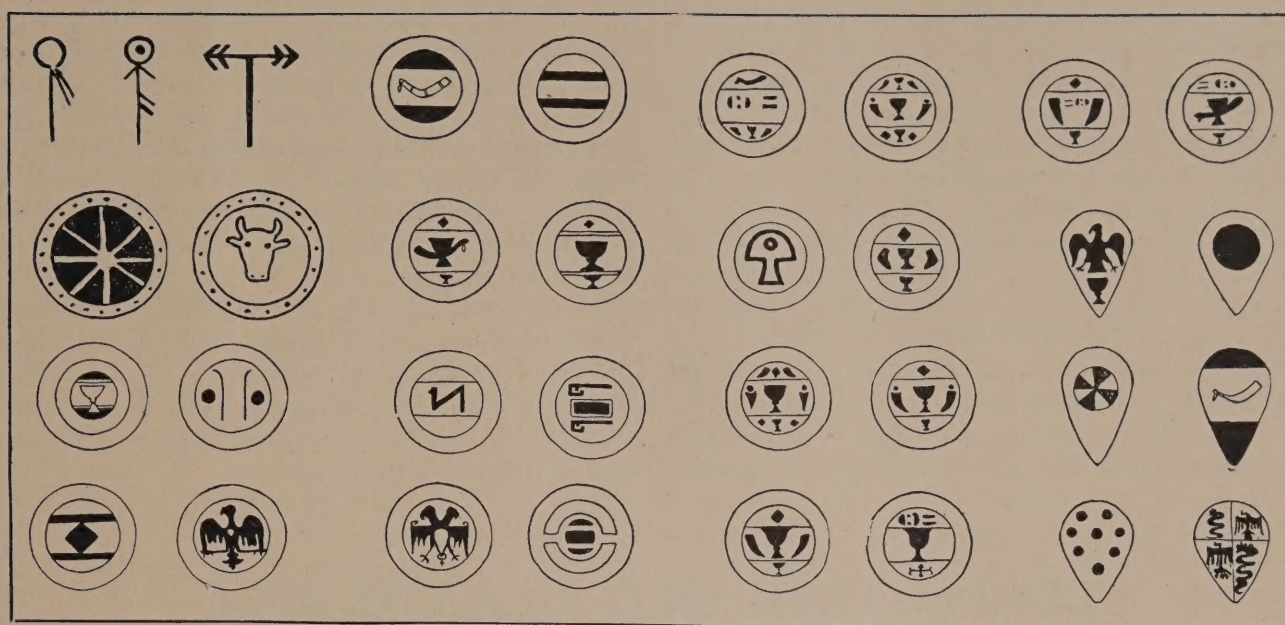
These patterns were no distant imitation of works of a high order; on the contrary, they were the original conception of what an uneducated artisan considered the highest form of workmanship. In the finest examples of the kind we recognize the true labor of love, and remember Ruskin's dictum that "no good art was ever done for money." When we look at examples of work in this light, the sincerity of the effort captures our sympathy and dispels all temptation to criticize. So bold is the casting of the slip jet that we forget the incongruity of the design, and so powerful and harmonious is the general effect of color that we do not mind if it is obtained simply by the use of very common-class clays. These old potters signed their work, were evidently in love with it, and pleased to have their names associated with it.

Wrotham ware is suggestive of the days when folks regaled themselves with home-brewed ale, long before the introduction of tea, which brought with it the necessity of a more refined and elegant drinking vessel. The Wrotham ware is very representative of the school of old English pottery, and even when associated with ware endowed with greater brilliancy of color the pieces hold their own. They are always bold in treatment and often lavish in design, but never vulgar. It must be remembered that the usual way of applying this liquid clay is by means of a small vessel fitted with an elongated spout or tube, so arranged that the slip might run through it in a continuous stream. The accuracy with which the designs are finished, notwithstanding the elusive nature of the thin liquid, is nothing more or less than marvelous. The potter had not only to watch the progress of his work, but also to control the flow of his liquid, and the feat called for considerable skill if the result was to be successful. Some of the quotations are quaint in the extreme and suggestive of the time when the Puritans were in power.

The Pittsburgh Lamp, Brass and Glass Company have paid their regular quarterly dividend of $1\frac{3}{4}$ per cent. on their preferred stock.



Old English Jug and Rail Plate made in 1618 and 1726



Saracenic ornaments found on early incised pottery of the Saracens of Egypt

PERSIAN INFLUENCE IN POTTERY

The Various Classes of Persian Pottery and the Development of the Art in Eastern Countries

AS far back as 1426, says Jarvis, Persian influence must have been strongly felt in China, if, indeed, the porcelain described as Chinese was not actually made in Persia, and extended to the sixteenth and seventeenth centuries. The Aster pattern is an example of this, the set arrangement of which has nothing in common with Chinese ornament. We know that Chinese workmen visited Persia, and that the traffic from India, China and Japan passed through the Persian Gulf to Europe, mostly from the port of Gombroon, but the arguments seem mostly to favor a negation as to a true porcelain being made by the Persians. Long before the Europeans made china the Persians made such beautiful earthenware that it well might be mistaken for Chinese porcelain as regards design, color and form. The body of the oldest specimens is porous and essentially earthenware, and many of them bear Chinese marks, either made by Chinese workmen brought to Persia, or by Persian workmen in imitation of Chinese. The finest, which also most closely resembles the Chinese, is of a very hard paste, with a pure and brilliant glaze, the ground white, with designs in azure blue. Some have designs in relief. This kind appears to have survived the longest in Persia, the earthenware of the present day being a degenerated form of it. The second kind is less imitative of the Chinese, and the paste is softer and more porous; the blue is brighter, the glaze less even, and the designs not so well drawn.

The third class is harder and denser than the others; the designs are of a blackish color on white ground, the drawing sensibly deteriorating. The glaze is thick and white, and seems to have some affinity to the stanniferous enamel said to have been invented by the Arabs in the fourteenth century. If the design in-

cludes figures, the faces are left blank, indicating they were made by Musselmans of the Sunni sect, whose tenets regarding graven and painted images are very rigid.

The fourth kind is a translucent white earthenware, somewhat resembling the transparent porcelain of China. It is generally thin; many of the articles have gauffres, or are varnished with a single color outside, in which case they are a little thicker than the others. The paste appears to be harder than that of the other kinds. The examples, which are all small, have no maker's marks. The fifth kind is also translucent, but very thin, and has generally lace-like designs. It is possibly more of a porcelain than a true earthenware. The sixth kind comprises all the common pottery made of reddish clay and covered with a single color. To this division belong the large pieces of great thickness and weight, many of which are imitations of the Chinese Celadon. This is probably of older origin than most of the others, as fragments of it are found mixed with bits of common unglazed pottery among almost all the ruins of Persia. In the ruins of Rhages (a city whose origin is unknown, but which is mentioned in the Book of Tobias, and was undoubtedly one of the principal cities of Persia long before the Christian era), small unglazed pearshaped pots have been found. The body corresponds to the first and second kinds, but the covering is altogether *sui generis*. Fragments have been found at Rhages, which was finally destroyed about the middle of the thirteenth century, so that the débris found there must at the very latest be of that date. But the city probably existed several centuries before the present era, so these pieces may date two thousand years ago.

The manufacture continued as late as the time of

Shah Abbas (A. D. 1586), in whose reign tiles with metallic lusters were still made. Of this *à reflet*, two kinds are found in Persia—one, yellow on a white ground, the other lapis-lazuli blue. Of the former there are several varieties, the yellow being more or less dark, and giving several *reflets*. The latter and rarest is of one style only. The ancient wall tiles a *reflet metallique* are of more recent date, and, like the earthenware of which they are imitations, they appear at first to have been made with even surfaces, inscriptions and other ornaments in relief being added at a later period. Most of them date from the early part of the eleventh century, and some of them are said to be of great size, six to eight feet in length. Almost all these tiles probably belonged to mosques

and other sacred buildings, and bear inscriptions from the Koran; and as these edifices are closed to Europeans, the manner in which the few known specimens existing were procured is not to be too thoroughly investigated. A remarkable exception to this rule is a lustered tile with figures in relief, but without inscription, said to have been found in an old castle in Mazanderan, and which date from before the Mohammedan era.

The decoration is generally floral, carnations and hyacinths being favorite subjects; the cypress, too, is frequently introduced in ornament. The coloring is striking, the pigments having the appearance of enamels. Some of the oldest tiles are ornamented with texts from the Koran in high relief.

COLLECTING OLD GLASSWARE

Growing Interest of the Antiquarian in Glass Bottles of Old and New Designs

THE attention of American collectors is turning more and more to old glassware. Recent interest has been stimulated by two notable books upon the subject and by several important china sales which have included a number of beautiful glass specimens. Mention has been made in our columns of the difficulties which beset glass-collecting; the discouragements connected with the pursuit. For many years, dealers paid scant attention to old glass, and when the tardy demand came, little was to be found outside of private cabinets. These treasured pieces were mostly heirlooms and were not for sale.

In England, the gentle art of glass-collecting has long been pursued. In the old country, preference has been given to wine-glasses, and the distinctions carefully made between "baluster" stems, "air-twist" stems, "cut" stems, etc. Many English collectors classify their specimens by the stems rather than the bowls; for stems have been found more easy of identification and to be more closely allied to definite periods. To the English mind the wine-glass takes first rank, then the goblet and next the decanter. "Tumbler" is a word seldom found in the English collector's vocabulary. He will show you his toddy-glasses which are really the parent of our ugly everyday tumblers.

Old engraved toddy-glasses are highly prized in America, but opportunities to buy them are extremely scarce. Glass-collecting in this country naturally divides itself into several very broad classifications. Tableware, as exemplified in goblets and wine-glasses; decanters in varying forms; "flatware," as depicted in sauce-dishes, butter-plates and other glass relics of fifty or sixty years ago, and bottles—bottles of all kinds and descriptions.

To the collector with glass proclivities but somewhat slender pocket-book, bottles are unreservedly recommended. They can be as expensive or inexpensive as one chooses. A goodly sum may be expended

upon an "historical" bottle; a trifle will purchase something quite as charming, but lacking the portrait or the motto which makes the other so valuable.

Mr. Alexander Drake, whose many-sided collections includes glassware, metals and porcelains, is an enthusiastic lover of bottles. His collection embraces rare foreign examples, as well as more plebeian American examples.

Emma Carleton, the author, whose collection is smaller than Mr. Drake's, but in its way quite as representative, has treated the subject of bottle collecting with rare discrimination.

"In the whole field of what are undeservedly regarded as fads," says Mrs. Carleton, "there is probably no interest more unusual and in the eye of superficial inspection more unwarranted, than the quest known as 'bottle collecting.' Strange to say, too, there are partial participants in this fascinating pursuit who do not understand or sympathize with the enthusiasm of those more absorbed devotees who eagerly strive to master all the degrees.

"All true lovers of form and color, however, must meet on common ground, and admit that, viewed from the most serious and studious standpoint, the bottle—merely as a creative achievement—is entitled to high artistic rank. Surely no emanation from the brain of man is nearer pure poetry in structure than these same glass-bubbles named bottles. That the bottle, as an object for special appreciation and admiration, has been so long ignored is doubtless due to the fact that it has hitherto stood almost entirely for utility, and has been largely devoted to man's prosaic needs in health and out of health. But the bottle is coming to its own, and bottle-collectors are confident in their belief and earnest in their testimony.

"Of first interest to those whose collections are devoted to American antiquities stand the historical flasks and bottles; curious old designs in glassware, which in the first half of the nineteenth century, were

issued in illustration of important national events, as well as in tribute to personages of national distinction at that period.

"Setting aside what may be termed the intentionally artistic bottle, the high-class Venetian, Bohemian and French object of art, the inadvertently artistic bottle seems to have a choicer joy to the eye. This tall clear cone of American manufacture repeats the outlines of an ancient Venetian water-bottle, minus the exquisite decoration of pond-lilies and lily-pado. Crackle-ware bottles in clear glass and golden amber, and stately old bits of lovely Bohemian glassware are now and then, in most prosaic surroundings, discovered by fortunate collectors. Many American bottles of purely commercial attention, half of century old, have interest and charm. Of these are the old golden, red or brown-amber log-cabin bottles—pioneer tributes, and the numberless barrel bottles—these latter—bad in artistic suggestion—are yet comfortable in outline, and abound in thrifty early American suggestion. Older than these, no doubt, are the long amber ear-of-corn bottles and the opalescent Bunker Hill Monument flasks.

"Flasks, old and new, are the most picturesque expositions of the mind of man expressed in glass; a collection devoted entirely to flasks would soon fill a cabinet with beautiful and curious bottles. In a dozen only, picked up haphazard, are as many interesting specimens, ranging from a tiny flat opalescent flask pressed in flashing diamond pattern to a portly quart object of neatly woven basket design.

"To the true bottle-lover, everything relative to glassware is of interest, and the American student of interesting and beautiful bottle shapes, antique or modern, foreign or native, will find pleasure in the fact that molding bottles, or pressing glass in metallic molds, is believed to be entirely of American origin. Crude forms in molded glass were made in this country during the first quarter of the nineteenth century; but in 1826 Mr. Enoch Robinson, in the employ of the New England Glass Company, Boston, took out letters-patent for the invention of a process by which furniture-knobs, door-handles, etc., were to be made of pressed glass.

"The validity and originality of this patent were fully tested by a closely contested lawsuit in Philadelphia, carried on against powerful firms of glass-makers in Pittsburg. The first glass salt-stands were molded by Mr. Robinson in 1827, as well as various other articles for table use, and from that time the invention was considered established as of general applicability. Boston pressed glass to the value of one hundred pounds sterling was taken to London in 1832, where it excited much interest and sold profitably. It was, however, as late as 1837 before thin glass vessels for the table, the toilet, the parlor or the cabinets of the curious were fashioned by the pressing process.

"As shown, the ordinary bottle, considered as a theme for serious study, becomes the bottle extraordinary. Each single specimen, each new acquisition, sends thought on excursions which bestow profit and

pleasure; and viewed as arranged in glass-cabinets, or on shelves against sunlit windows, the bottle collectively opens a yet broader and deeper region of artistic delight. Color loves company, and the beauty of translucence and tint in glassware can be made effective in the high lights and rich shadows, the refractions and reflections of a bottle collection, as in a beautiful stained-glass window."

How Letters Have Been Regarded

THE following shows how some of the greatest men in the world regarded letters:

It is an invariable maxim that words which add nothing to the sense or the clearness must diminish the force of the expression.—*Campbell*.

The choice of words requires the greatest faculty of the human mind—selection.—*Alexander Hamilton*.

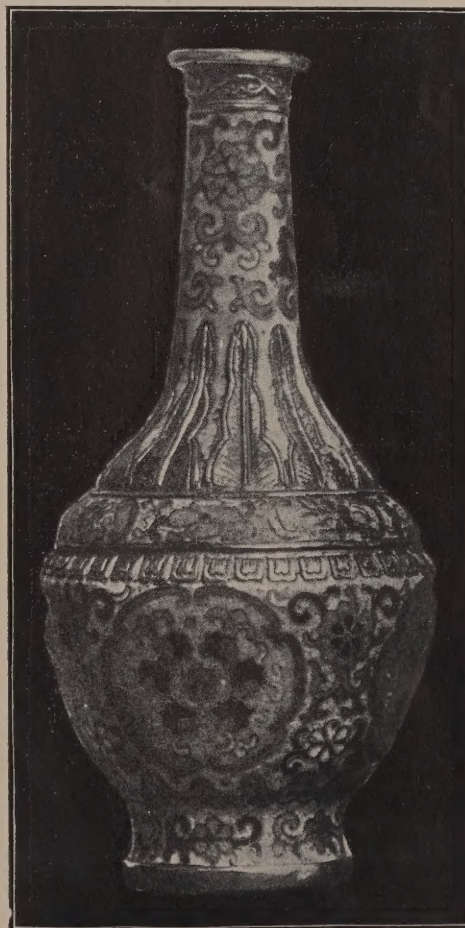
Inaccurate writing is generally the expression of inaccurate thinking.—*Richard Grant White*.

A word is short and quick, but works a long result; therefore, look well to words.—*Shakespeare*.

A man is known by his company, so a man's company may be known by his manner of expressing himself.—*Swift*.

He who has a superlative for everything wants a measure for the great or small.—*Lavater*.

Make your words as good as your bond—and every letter will be a letter of credit.—*Abraham Lincoln*.



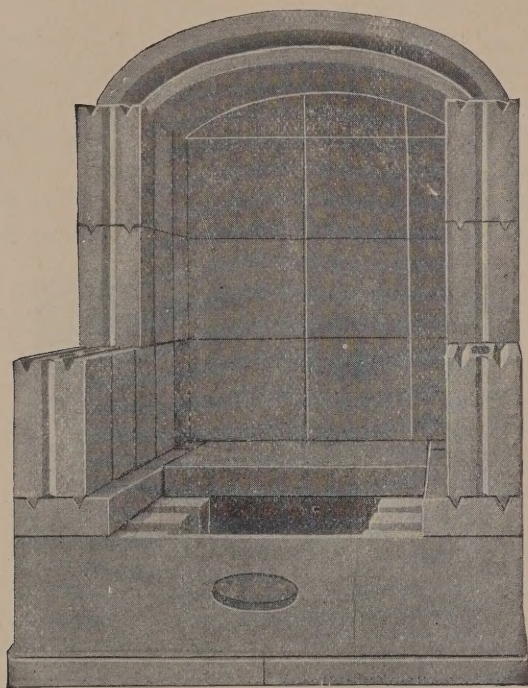
Antique Japanese Cloisonné Vase, showing the Chinese spirit in design

Porcelain Ware in Turkey

According to a leading London trade paper, there is keen competition in the importation of porcelain ware to Turkey. Each of the principal producing countries—England, France, Germany, Austria, Belgium and Japan—sends the kinds of porcelain which it especially produces. England sends dinner services, dessert and tea services, toilet sets, flower pots and vases, jugs, etc., all of good quality and realizing good prices. Services of half-porcelain are also imported from Staffordshire. France supplies fine table service from Limoges and also specialties in faience and majolica from Choisy-le-Roi.

The "Perfection" China Kiln

The new china kiln which is being manufactured by the Bellevue Furnace Company, of Detroit, Mich., represents throughout the highest accomplishments in construction work of this kind, and possesses many features entirely new and modern. The kilns are sold under the name of "Perfection."



Interior of the Perfection China Kiln

The accompanying cut illustrates the arrangement of the tiling construction, and it has been amply demonstrated that the solid flue block arrangement results in positively the strongest construction that has ever been put into a portable kiln. The kiln can be arranged to fire with kerosene, manufactured gas or artificial gas, and the new type of burners which are used result in the most economical consumption of fuel. The breakages to which many other portable kilns are generally subject, in transit, are entirely eliminated in the "Perfection" kilns. Specially constructed kilns are supplied for the firing of pottery, and these are made to maintain a regular heat of 2,500 degrees Fahrenheit, when required.

The Bellevue Furnace Company was started last spring and incorporated early in August. The presi-

dent of the company is Mr. B. F. Drakenfeld, Jr., of the color house of B. F. Drakenfeld & Co., New York, which company is the principal holder in the Bellevue concern. The general manager, Mr. Julius C. Hinz, of Detroit, has had many years' experience in kiln building and is recognized as among the foremost experts in work of this nature in the country. A modern plant has been constructed and complete equipment installed throughout. Every part of the kiln is made in the Bellevue shops.

The Newest Offerings in China and Artware

THE newest designs in china reveal a lavish use of gold, not only in the border of the dishes, but in large floral and conventional designs, and sometimes combined with the flowers, in colors, that may decorate a dish. The patterns for the most part are simple, but striking. Among the designs carried out solely in the gold, the Oriental, the Greek and the Byzantine effects predominate. The flowered china shows the graceful garland decoration or a happy use of trailing vines with a heavy border effect. In shape, the fluted design—the flutings are widely separated—is being greatly used.

A new ware has appeared which will no doubt be very popular in the odd pieces, such as sugar and creamer, chocolate set or odd plates. It is a china completely covered with gold or silver, which may be washed like other china with no danger of the deposit wearing off. The shapes are unique and especially attractive in the articles for use on the dressing table.

Copper and brass are steadily gaining in favor, both for use and decoration. The buffet is not complete without the tea or coffee set in brass. A punch bowl and glasses in hammered copper is one of the new ideas in this line. A most decorative bowl had unique handles on three sides and stood upon sturdy brass feet. About the rim of the bowl was a band of polished brass, toned down to blend with the hammered copper of the body part. The glasses fitted into copper holders with a rim of brass to match the bowl.

Fern dishes and small window boxes in the copper are well liked. These have usually little ball-like feet and are fitted with removable holders with perforated bottoms. Tea served from one of the new copper tea-pots on a cunningly brass-trimmed service tray, with a feathery fern in one of those copper dishes, is a visual as well as palatable delight.

Foreign Trade Opportunities

AN American consular officer in a European country reports that he has received inquiries from firms in his district in reference to price lists and catalogues of American firms manufacturing novelties in household decorative art goods and fancy cut-glass ware. 5635.

A business man in India writes to an American consular officer that he would like to secure the names of firms in the United States that make machinery for the manufacture of porcelain pottery. 5641.

RETAIL TRADE NOTES

WITHIN a few weeks the old established firm of W. H. Glenny & Co., dealers in crockery and glassware, Rochester, N. Y., will close out their stock and discontinue business. For many years the veteran firm has been a downtown landmark and the announcement of retirement will be met with genuine regret. Several men, who have been with the Glenny Company for a number of years, have formed a corporation which succeeds to the good will of the old business, and which will be known as Dudley, Given, Wamsley & Company, successors to W. H. Glenny & Company. The new company consists of R. C. Dudley, President; Joseph T. Simpson and James B. Given, Vice Presidents; John H. Nevin, Secretary; W. H. Wamsley, Treasurer.

Wilkins Bros., of Des Moines, Ia., have opened an extensive china department in their store at Eighth and Walnut streets. As soon as arrangements can be made a booth will be installed in the department for a display of cut glass and dinner ware. This promises to become one of the most attractive sections of the store and the management announces that an excellent line of goods will be displayed.

E. B. Dickerson, 46 West Broadway, New York, is selling a sanitary glass butter jar which is rapidly increasing in popularity. The jar is made to hold a one-pound brick of butter, is of clear crystal glass, and airtight. This keeps the butter free from the taste of fruit and vegetables, near which it may be placed, therefore remaining sweet and retaining its pure flavor.

W. A. Swedeker, of Pendleton, Ore., has taken over the crockery department of the Ingram store, in the same city.

The Goldberg, Siegel Company, of Trenton, N. J., recently celebrated its third anniversary. Special sales were held in the china and glass departments in common with other departments.

Mandelker & Kupper have opened a new jewelry store in Milwaukee, Wis. They will carry a full line of cut glass.

The new building for Schafer Bros., St. Louis, Mo., contains eight floors, with twelve acres of floor space. There will be a well-equipped china and glass department.

The Wm. Barr Dry Goods Company, St. Louis, Mo., recently received a complete individual line of cut glass, in two hundred shapes. All are of wild aster design, in polish and mat finish.

Bailey, Banks & Biddle, jewelers of Philadelphia, have been displaying an extensive collection of Lenox Incorporated art china. In introducing the line, it is referred to as "an American china, equal in design, beauty, and finish to the best European porcelains." Lenox china is made in Trenton, N. J.

The Boston Store, in Chicago, is building a twelve-story annex, which will be completed early in January. The glass and china department will be doubled in size.

Warwick, Barrett & Shipley have opened a department store in Charleston, W. Va. There is an extensive china, cut glass and lamp department.

The R. A. McWhirr Co., of Fall River, Mass., will open a department store in New Bedford, which will contain a well-stocked glass and china department.

Max Bloom, dealer in china, glass and house-furnishing goods, 228 Willis Avenue, New York, will open a branch store on Tremont Avenue, November 15.

Imports at the Port of New York

Week ending.	China.	Earthenware.	Glassware.
October 8	\$ 67,850	\$11,031	\$15,533
October 15	114,846	21,253	46,180
October 22	98,668	28,772	31,233
October 29	92,748	7,718	22,039
Total	\$374,112	\$63,774	\$114,985

WE all have our little or big bunch of mistakes on record. Such is life. But the fellow that makes them the second and third and tenth time is a fool. A mistake is the most effective education we get. The man that accepts it in that spirit is safe.

Make up your mind that "that thing won't happen again." Don't care what the nature of it may be, shun it as you would shun the devil. That's the way and the only way to turn the trick. That's what shows brains and stamps the man.

Recent Incorporations

THE Canadian Glass Company, Limited, Hamilton, Ontario, Canada. Capital stock, \$100,000. Provisional directors: Michael Joseph O'Reilly, Gabriel Hermann Levy, William Woodburne Osborne, Annie May Herriman and Beatrice Emiline McBride.

South Jersey Crockery Co., Trenton, N. J., to manufacture pottery. Capital stock, \$10,000. Incorporators: William Binder, James Barker and John R. D. Bower.

The American Lamp Shade Co., New York City, to deal in lamps, lamp shades, etc. Capital stock, \$150,000. Incorporators: Sigmund R. Weiss, Charles E. Unrath and Harmon H. Kayton.

The Lawrence Clay Products and Pottery Co., North Lawrence, Mass. Capital stock, \$10,000.

The Milville Glass Manufacturing Co., Milville, N. J. Incorporators: W. S. Wheaton, J. E. Mitchell, and Lewis Steelman.

The Ritger Excelsior Pottery, Newark, N. J. To manufacture pottery and earthenware. Capital, \$50,000.

Dudley, Given, Wamsley & Co., Rochester, N. Y. To deal in china, glass, brass and art goods. Capital, \$50,000. Incorporators: R. C. Dudley, J. B. Given, and J. T. Simpson.

The Glass Utilities Co., Pittsburg, Pa. Capital, \$10,000. Incorporators: C. D. Scully, M. E. T. Cruikshank, and J. W. Cruikshank.

The Honesdale Cut Glass Co., Honesdale, Pa. Capital stock, \$10,000. Incorporators: W. F. Ketch, L. B. Guckenberger, Walter Bayly, H. R. Bayly, and Joseph Kuhn.

The Willey Variety Store, Sharon, Vt., to do a general mercantile business. Capital stock, \$5,000. Organizers: C. J. Willey, Silas Sweet, M. J. Sweet, and A. L. Willey.

The Seashore Novelty Company, Atlantic City, N. J., to conduct novelty and toy stores. Capital stock, \$10,000. Incorporators: Louis Beard, Hyman Kauffman, and Frank Kauffman.

Semple Brothers have opened a general store at Hartsburg, Sask.

The Progress Manufacturing Company, Trenton, N. J., to manufacture metal and other novelties. Capital, \$10,000. Incorporators: Julius Brandis, J. E. Brandis, and Max Kronauer.

Moffatt Brothers, of Calgary, Canada, will operate a jewelry, fine china, and cut glass store.

The new firm of Hammond and Bates, lamp manufacturers, 65 West Broadway, New York, is composed of E. L. Bates and E. J. Hammond, both well-known sales agents in pottery and glass.

The Lake County Clay Company, Metuchen, N. J., to engage in the mining of clay. Incorporators: Albert Mabel and William C. Acken.

The Wright 25-Cent Stores, Inc., Lynn, Mass., to operate a general department store. Capital, \$10,000. Incorporators: Benjamin Goldoff, Walter W. Pyne, and Julia Goldoff.

North American Brick, Tile and Pottery Company, Duluth, Minn. Capital, \$25,000. Incorporators: T. A. McDougal, J. A. Bergquist, and M. Fahrman.

W. Oppenheimer, S. Oppenheimer and J. Oppenheimer, of Kingston, N. Y., have been incorporated under the style name of Oppenheimer Bros. Among other things they will carry glassware. The capital stock is listed at \$50,000.

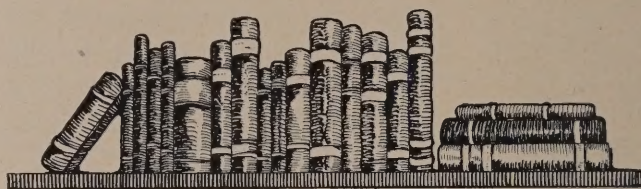
The Warren H. Dunn Co., New York City, have been incorporated to manufacture and deal in all kinds of glassware, crockery, etc. They are listed with a capital stock of \$50,000.

The Household Convenience Company, Buffalo, N. Y., to operate a general department store. Capital stock, \$100,000. Incorporators: C. F. Hopkins, H. A. Johnston, and A. O. Carpenter.

A 5, 10, 15, 20 and 25 cent store is undergoing formation in Boston, Mass. This will be the first in a chain of similar stores.

Hudson Manufacturing Company, Elwood, Ind., to manufacture glass factory supplies. Capital, \$50,000. Incorporators, J. M. Hudgins and others.

The Anspach Department Store, Neenah, Wis., was recently destroyed by fire. The loss is estimated at \$65,000.



Recent Publications

Any of our readers desiring copies of the publications reviewed in this column may obtain them by forwarding to us the publisher's price together with the necessary postage.

"HOUSEFURNISHING ADVERTISING," by William Borsadi, is a collection of selling phrases and descriptions cleverly classified according to the nature of the merchandise to be advertised. That the material for the work has been well selected is evidenced by the fact that it is from copy that has actually been tried and proven and which has sold goods and brought results. The present day scholar of advertising is thus made master of the attainments of men of talent who have devoted their energies to a study of the science of advertising. The classification of the material used is practical and readily accessible. It is unnecessary for the reader to wander throughout the entire treatise, although the occupation would be interesting and pleasant—he may turn at once to the part which most interests him. The work is divided in twenty-one chapters and covers a wide field. It may be used as a text book or for reference. Among interesting chapters are those on "Crockery," "China," and "Cut Glass." Copies may be secured from the office of Pottery and Glass on receipt of the publisher's price, \$2.00, plus postage.

PENCILINGS OF POTTERIES

TRENTON, N. J.—The National Porcelain Company will make another addition to its Rose Street plant.

Macomb, Ill.—The new factory buildings of the Illinois Electric Porcelain Company are about completed.

Cannonsburg, Pa.—The Cannonsburg Pottery Company has completed preliminary plans for the construction of two additional decorating kilns. Work on the new six-kiln plant is progressing favorably, and it is possible that it will be ready for occupation early in January.

Lambertville, N. J.—The Lambertville Pottery Company's plant is running at full capacity, every bench being occupied.

East Liverpool, O.—The Carrollton Pottery Company is preparing to bring out a new plain dinner shape. It will be named the "Carroll," and will be shown in three exclusive treatments. The company is having a strong run on its specialty lines, a feature of which is the new underglaze effects. An additional warehouse, 80x120, is in course of erection.

Zanesville, O.—The plant of the Schmid Art Pottery Company, which was destroyed by fire some months since, has been rebuilt.

East Liverpool, O.—A great many pottery manufacturers here have already selected treatments for 1911. It is said that borders will predominate on the better grades of dinner ware, while the medium lines will have floral and leaf treatments.

Trenton, N. J.—The Trenton Potteries Company declared its usual quarterly dividend of 1 per cent on its preferred stock, payable October 25, to stock of record October 20.

Sebring, Ohio.—A dipping machine is being installed in the plant of the French China Company, which gives promise of almost doubling the capacity of that department of a pottery. That the machine is capable of turning out cleaner ware, produces a more even glaze, and is steadier than hand labor is conceded by many manufacturers who have made a thorough inspection of the method. For years the inventor of this machine has been laboring to improve his original idea, and it appears that at last it has been perfected.

Trenton, N. J.—The Trenton Fire Clay & Porcelain

Company will erect a new kiln and an addition to its kiln shed, at a probable cost of \$5,000.

Rossville, Ohio.—Another stone ware pottery is being built in this section by James W. McCoy. It is expected that the plant will be in operation within three months.

East Liverpool, O.—Great interest has been excited among the local manufacturers by the success of an electric-fired kiln, demonstrations of which have been given in Niagara Falls, Pa. Several ceramic experts have witnessed these tests and pronounce them a success, and it would be no surprise to see several of the kilns erected here shortly. The operation of firing is much less complicated, there being no necessity of the ware being placed in the green or drying rooms, and the whole process requiring but a few hours. The cost of firing such a kiln, which is on the continuous plan, is estimated to be about 75 per cent. cheaper than the present method.

Pittsburg, Pa.—The United States Glass Co. have declared their quarterly dividend of one per cent. on October 5. This stock is fast regaining its old price.

East Palestine, O.—An addition to the plant of the W. S. George Pottery Company will be placed in operation during December.

East Liverpool, O.—The Potters' Co-Operative Company is making arrangements for increasing the capacity of its decorating shop by one-third.

OBITUARY

Lawrence Froeber, of the china and glassware firm of Froeber & Vollrath, 50 Warren Street, New York City, died suddenly October 29. Mr. Froeber had been in the china and glass business for many years, having first engaged with Oscar Goerke, a jobber on Murray Street. He was later employed by Otto Goetz, but in 1892 became a member of the firm of Zeh & Froeber. Thereafter he was connected with the Mitchell Woodbury company until he entered the firm of Froeber & Vollrath.

John D. Rapelye, a prominent cut glass salesman, died at his home in Brooklyn, October 30, after an illness of a week. Mr. Rapelye had been engaged in selling for many years and had represented a number of New York firms. At the time of his death he was connected with the J. D. Bergen Company, of Meriden, Conn.

The First Cup of Coffee in Europe

The first cup of coffee in Europe is said to have been drunk at Venice toward the end of the sixteenth century. The Venetian chronicler, Morosini, in his records of the events in the year 1585, mentions the beverage called "cavee" drunk by the Turks and noted for its anti-soporific qualities. In the year 1591 a Venetian doctor introduced the berries from Egypt, taught his countrymen how to crush them and brew the beverage, and the use of coffee soon became general, so much so, in fact, that Venice was full of coffee houses, where the people idled away their days drinking the aromatic beverage. A peculiarity of the Venetian coffee houses was that then patrons did not pay for each cup of coffee they drank, but settled their bills for all the coffee consumed at the end of each year. The regular price of a cup of coffee was five soldi, about two and a half cents, and in some of the old cafes of Venice today the same price is still charged. Since then the use of coffee has become general throughout the continent, and the manufacture of cups for its service has had no little influence in the field of pottery, giving rise to the creation of many new and beautiful shapes and designs.

Gift of Antique Rockingham Cup

INTEREST is growing in the ceramic collection connected with the Historical room at the Carnegie Library, East Liverpool, O. Unhandled Rockingham cups and saucers are rare. They are not made now, and probably none have been made for over forty years. Recently Mr. George S. Goodwin sent to the Carnegie Library a unhandled Rockingham cup, spattled inside and out. The cup is a very odd shape and resembles an inverted bell. There are eleven panels around the body. The cup is four inches in diameter at the top; two and three-fourth inches high, with a foot one and one-fourth inches in diameter. It is a beautiful specimen of Rockingham ware, of dark brown spattling. Pasted on the cup is a label which contains the following information:

This cup was made by John Goodwin early in the nineteenth century in his pottery, in East Liverpool, O. The saucer to match the cup was broken.

The maker of this cup, Mr. John Goodwin, was one of the early successful potters who came to East Liverpool in the early forties from England and had much to do with the establishing of the pioneer potteries of that city. When Mr. Goodwin first went there he was employed as superintendent at the pottery of Harker, Taylor & Co., the old "Etruria" pottery, now known as the Harker Pottery Co. In 1884 he established the Goodwin pottery, which has been continuously operated ever since that year by himself and his sons, James H., George S. and Henry S. Goodwin and his grandchildren.

Glassware Imports and Exports

There was a decrease of \$40,299 in the imports of glassware for August, 1910, over those of August,

1909. For eight months ending September 1, however, there was an increase of \$269,580 over the imports for the same term during 1909. For August, 1910, the total imports of glassware, including stemware, etched goods, blown, pressed and lighting goods, amounted to \$283,400, while for the same month last year the value was \$323,699. For eight months ending September 1 the imports totalled \$2,418,879; in 1909 they were \$2,149,319; in 1908, \$1,775,554.

The exports of glassware for August, 1910, totalled \$243,782, and for August, 1909, \$215,886. For eight months they amounted to \$1,901,464; in 1909, to \$1,509,996, and in 1908, to \$1,378,429.



"Genoa" water bottle and "Taft" cheese dish—George Schneider

Trade Journals in American Consulates

A recent issue of "Consular and Trade Reports" contains an interesting account from Consul Edwin S. Cunningham, of Durban, Natal, on the use and distribution of American trade journals in that section of Africa.

There are more than forty periodicals and trade journals supplied by the publishers for the use of the reading room at this consulate. The room is well furnished for the systematic filing of trade periodicals, and is open to all Durban business firms during office hours. Every business man has received an invitation to make use of it, and several avail themselves of the facilities provided for keeping in touch with special lines. The latest two copies of each periodical are kept on file, while older ones are sent to local firms most interested in the particular journal, except, as often happens, some one particularly requests a specific number on account of the description of some article of merchandise he has seen in it. This method of distributing after they have served their purpose in the reading room insures the advertisers that they will finally fall into the hands of some person having a peculiar interest in the object for which the periodical is published. Before it is sent from the consulate a stamp bearing the following is placed upon it:

"American consulate, Club Arcade, Durban. The American consul takes pleasure in sending you the accompanying trade periodical, which it is hoped will be of interest to you. The consular reading and catalogue room is always at your disposal."

This method is a constant reminder to the recipient that he has an invitation to visit the rooms for information along all lines of industry as it concerns American trade.

GLIMPSES OF GLASS HOUSES

Being a Page of Short Notes of Business Affairs at the Different Factories

PITTSBURG, PA.—The New Method Art Glass Company will soon move into its new and larger quarters at Butler and Fifty-seventh Streets. The manufacturing capacity will be greatly increased.

Glassboro, Pa.—Work has been started on the foundations for furnaces at the new plant of the United States Glass Company. It is planned to have the new factory in operation by January 1.

Washington, Pa.—Fifteen shops of the Duncan and Miller Glass Company are working under full time on shades and a general line of pressed glassware. A new water plant has been completed for factory requirements. Damaged floors are being replaced and furnaces repaired.

Pittsburg, Pa.—A special meeting of the board of directors of the Western Glass and Pottery Association was held early in the month, to hear reports upon arrangements for the association banquet, which is to be held at the Ft. Pitt Hotel, January 5.

Morgantown, W. Va.—The construction of a new plant for the Crystal Glass Company has been started. No date has been set for its completion, however.

Rochester, Pa.—The Rochester Cut Glass Company is having the largest business ever experienced, and a call has been made for additional cutters. A number of new tumbler cuttings will be shown in January.

Lancaster, O.—A gas producer and an additional continuous tank for the manufacturing of opal glass is being constructed by the Hocking Glass Company. A seven-ring continuous tank and a new office building have already been completed.

Jeannette, Pa.—It is reported that the Louis Levien Cut Glass Company has decided to erect a new glass-cutting plant at a location accessible to New York City. The old factory at Jeannette, Pa., will then be discontinued.

Hamilton, Can.—The plant of the Diamond Flint Glass Company is to be considerably enlarged, the plans calling for an expenditure of between \$100,000 and \$150,000.

Wheeling, W. Va.—A new furnace has been completed for the North Wheeling Glass Company. The construction of the new Charles Rodefer glass factory is progressing rapidly.

Pasadena, Cal.—J. J. Sohman, who conducts a glass

factory on South Chester Avenue, is erecting a second factory, at a cost of about \$5,000, on South Fair Oaks Avenue.

Bellaire, O.—The Imperial Glass Company has increased its working force considerably by placing in operation a large additional tank.

St. Louis, Mo.—Fifteen manufacturing plants that have been closed since September 1, because of strikes, have resumed operations. Four of the plants are reported to be fully supplied with men.

Warwood, W. Va.—It is reported that the organization of a \$110,000 glass-manufacturing company is being considered seriously.

Lena Park, Ind.—The Central Cut Glass Company has opened a new factory here.

Muskogee, Okla.—A table glassware factory will commence operations as soon as suitable buildings have been erected.

Columbia, Pa.—The J. Val Bergen Cut Glass Company is running almost one hundred frames, thirteen hours a day.

Williamstown, N. J.—The new factory, replacing the one destroyed by fire at the plant of the Williamstown Glass Company, has been completed and placed in operation.



Claret Jug—A. A. Marryatt

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
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FRANK F. LYONS, - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - *Technical Editor*
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The Value of the Salesman's Friendship

SO much has been written about the reception which should be accorded salesmen that if it were given serious consideration there were no need to discuss the subject more. A recent letter sent to POTTERY AND GLASS by a traveling representative complains bitterly of the treatment he received from some buyers for whom there can be no excuse offered, as they have had enough experience to know that courtesy to salesmen costs little and pays big.

It may be that the matter has been so frequently taken up that reference to it is completely overlooked by the very class which it is expected to impress. It is true that when good advice is offered freely on one subject, it loses the force to impress careless readers. There are those who read but do not heed. The general and trade publications are filled with excellent bits of suggestion on keeping out of ruts, on the value of the square deal, on the necessity of setting good example to employes, on the value of cheerfulness and countless other such subjects. They are all good if heeded, and they are constantly repeated because so little heed is paid to them. The mere reading of good advice and the admission that it is good doesn't help matters at all. The advice should be acted upon.

It may be that there are many buyers who read articles on the value of the traveling salesman's friendship, and believe in it, but when a salesman calls, he is received in such a way that he becomes decidedly antagonistic to the buyer and the firm which employs him.

In this age, no one can afford to incur the enmity of traveling salesmen, who possess such a power to

help or harm a business. When the salesmen refuse to commend a buyer or a firm, the result is invariably not beneficial to the interests of either buyer or firm. The kaleidoscopic changes we are so accustomed to seeing make a salesman of to-day, a firm of to-morrow, and maybe the buyer of yesterday, a salesman to-day. It is difficult to tell what a day shall bring forth, so that if merely for the protection of the buyer himself, he should be on the very best of terms with the salesmen who solicit his business. So many business houses have men at work soliciting that the last thing in the world they should permit is to have any one in their employ treat the salesmen of other houses discourteously.

Salesmen as a class are bright and interesting and have a fund of knowledge of conditions that any buyer could utilize to great advantage if the salesman feels kindly enough disposed to offer suggestions.

We hope that there will be little cause for such a letter as prompted our writing this admonition to those whose place it is to receive salesmen.

Window Illumination

Common sense and the common practice of the largest and best managed concerns having established the proper place for show window lamps as the front and top of the window, what are the essential conditions for efficiency. Any one can flood a show window with light by sticking enough lamps along the transom bar, but that does not mean that the lighting is done efficiently. Perhaps the same results—that is, the same illumination on the goods—could be accomplished with half the number of lamps, on half the current. To use the light generated by lamps efficiently, so that the merchant gets his money's worth in illumination, is not a matter of hit-or-miss guesswork, but requires good illuminating engineering.

Quality or Price

QUALITY or price? Upon which are you building your business? Price is a shaky bridge, quality a secure foundation. A business built upon price is a flimsy one at best, without strength or endurance. Where you win trade, by low prices, you stand to lose it the moment another store undersells you.

This "price" trade is altogether unsatisfactory. It is the kind that floats from store to store, and never anchors for long in any one place. It is always running into new harbors in search of something cheaper.

A business built upon the secure foundation of quality rises more slowly, but it keeps its trade, because its merchandise is worthy. It takes time to up-build a quality business, but once you earn and maintain the name of keeping the best goods in town, you need never to worry about how low the other fellow is selling his goods.

The people whose trade is worth having and keeping are those who are influenced by quality in merchandise rather than by "cheap" prices.

Business Stationery

IN writing a business letter, never forget that good stationery is like a good suit of clothes. It does not make any difference whether one goes West or East, up North or down South, people always think well of a neatly dressed, prosperous looking business man. It is just as bad taste and bad business to overdo as to underdo it.

Exactly the same rule applies to business stationery. Use good letter heads and good envelopes. Have both printed to do your business justice. It gives your firm better standing, no matter to whom the communication is sent.

Of course, some firms think that any old kind of stationery is good enough, and that if they have the money to pay their bills it does not make any difference what kind of stationery they use. If that sort of custom goes in your community, then it will not be exceptional if you follow it, to be sure. But as long as it does not go in all parts of the country, you may as well observe the general rules and customs and get credit for what you deserve.

Concerning Advertising

PERHAPS there is no greater difference of opinion in all the business world than upon the subject of what constitutes good advertising," said a retailer recently. "There are some people who hold that the most glaring headlines, the blackest ink, or, perhaps, the most impossible color combinations, which will serve to attract the eye are most to be sought, while others believe that the least said in the largest space, and that little in the most retiring dress, will bring the best results. Other people believe that all general advertising is more or less undignified and their own announcements take peculiar form outside of the recognized advertising mediums.

"Of these general classes, I am inclined to the second. I do not believe that merely having oneself talked about is beneficial, and so I am very careful as to what I say in my own announcements, and they never promise a bit more than the goods bear out; but the chief reason why I like to tell my story in a few words is because the smaller the number the easier the ad. is read, and the fewer words used the smaller the temptation to gush over the goods the ad. is talking about, and a consequent increase in the dignity of the announcement that is made, and at least with the class of goods we most of us want to do business in, dignity counts a great deal."

Some Pithy Sayings

Are you trying to perfect yourself along the line of your work, or are you sitting back with a self-satisfied feeling that you can't improve upon yourself very much?

System is a good thing in a store, but system does not mean everything tied up so tight with red tape that nobody can do anything without calling a meeting of the board of directors.

If you need ideas and cannot evolve them yourself

don't hesitate to pay money for them when you find out where they are for sale. Try adding a few more trade journals to your list. They will help you.

Modesty is a very desirable virtue in society, but it isn't well to be too modest in business. Blow your own horn all you can under proper conditions.

Have you looked over the available side lines for your store lately? There are other goods that you could sell at a profit without increasing running expenses.

Are you studying up methods for getting fall business? There is going to be something doing this fall for every merchant who is alive to his opportunities.

The Potter's Wheel

SIMPLE circular articles, such as cups and bowls, are made on the potter's wheel by the thrower. The apparatus for this purpose is of earliest antiquity, dating to almost 4,000 years ago, for drawings have been discovered in tombs at Thebes which illustrate the potter's art in various stages, among them being one illustrative of the works of the thrower. The thrower, or the man at the potter's wheel, receives from his assistant a ball of clay. This is thrown upon the head of the wheel or horizontal lathe before him, and pressed with both hands. The rotary movement causes the clay to rise in a conical or stalk-like form, which is depressed, but allowed to rise again. When the clay is finally made ready the thrower inserts his thumb into the mass, moulding and shaping the outside with the other hand until the desired form has been secured. The cup is then pressed into a mould, and when the mould has absorbed enough moisture from the clay to allow it to become detached it is taken out and passed to the turner and the handler.

The turner places the article upon the lathe, treating it much the same as he would treat a piece of wood or metal. He finishes the edge and foot, and if necessary, the outside surface. Handles are pressed into moulds, and undergo the process of trimming and fitting. The handler then fixes them upon cups with a little liquid clay, called slip. The slip, being of the same material as the cup, acts as a cement and unites the two parts when they are burned in the oven.

Among the vases are those of cylindrical shape, covered with a coat of whitish unbaked paint; they have waved ledge handles at the sides and were originally filled with scented fat, an unguent offered at the graves. From Abydos, Ehnasiya and El Mahasna alike are many miniature pots and vessels for pomades, ointments and salves made with honey. The more elegant of these small jars, both in the usual clay and in diorite, were made for suspension by means of a pierced handle worked on both sides in one piece with the vase.

The almost innumerable ivory and wood carvings are not only evidence of the artistic capacity of the early Egyptians, but indicate that the Egyptians had commercial relations with distant places.

PERSONAL NOTES

GEORGE A. McINTYRE is again manager of the John A. Nelson glass-cutting factory, in Brooklyn, N. Y.

W. H. Arden has resigned his position as traveling representative with the Mayer Pottery Company, of Beaver Falls, Pa.

A. J. Fondeville, of Fondeville & Van Iderstine, New York, is abroad. His itinerary includes points in England and France.

Morris Appel, of L. Straus & Son, New York, recently celebrated the twentieth anniversary of his connection with that firm.

Julius Palme, of New York, has been in Europe since October 15.

Alfred G. Moment, 25 West Broadway, New York, representing M. Redon, is on an extended Western trip.

Charles H. Taylor, of the Jewel Cut Glass Company, has returned to business, after a prolonged absence because of sickness.

A. L. Rock, Japanese representative of A. A. Vantine & Co., is paying an annual visit to this country. He will remain until early in January.

The Monongah Glass Company has appointed Robert Kearns to be its Pittsburg representative.

Henry H. Windhorst, formerly a buyer for Lyons & Chabot, Third Avenue and One Hundred and Fiftieth Street, New York, has engaged as salesman with Cox & Lafferty.

T. R. Crock, former Pittsburg representative of the Monongah Glass Company, is now representing the Jefferson Glass Company.

James Mulheron, vice president of the Cook Pottery Company, of Trenton, N. J., has recovered from his recent illness and assumed his regular duties.

Mr. Otero, of the firm of Otero & Sabrino, crockery and glass jobbers of Ponce, Porto Rico, recently made his semi-annual visit to New York.

Willard G. Lockwood has engaged with the Siegel-Cooper Company as assistant china buyer. He was formerly buyer for Hills, McLean & Haskins, of Binghamton, N. Y.

C. H. Woodbury, president of the Mitchell-Woodbury Company, was in Chicago during the last week in

October, in connection with the earthenware convention.

John A. Campbell, president of the Trenton Potteries Company, has been elected second vice president of the New Jersey Library Association.

John Reark, who for the past 28 years with Knowles, Taylor & Knowles Pottery Co., East Liverpool, Ohio, has been made general superintendent of the "New End" of that firm's interests, and H. H. Knowles, who was in charge, has been placed in charge of the Old End and Buckeye Potteries, also the property of the same firm.

W. G. Lockwood, formerly a buyer of china and glass for Hills, McLean & Haskins, Binghamton, N. Y., is now assistant buyer to Mr. Harris, of the Siegel-Cooper store.

Percy N. Leyland, representing J. & G. Meakin, potters, of Staffordshire, has returned to England, after a very satisfactory business visit to the United States and Canada.

William H. Brock, formerly manager of the crockery and glassware department of the Robert Simpson Company, Toronto, Can., is now with the T. C. Watkins Company, Hamilton, in charge of a similar department. The Watkins store is said to be the first of a line of proposed stores to be controlled by the Claffin syndicate of New York.

Henry Nerlich, or Nerlick & Co., Toronto, Can., is in England.

Louis Aarons, of Pittsburg, president of the Homer Laughlin China Company of East Liverpool, O., celebrated his seventieth birthday, October 22, by distributing approximately \$60,000 among charitable institutions in the two cities.

Adolph Paroutaud, a china manufacturer of Limoges, France, has returned after a two weeks' business visit in the United States.

Herman C. Kupper, 52 Murray Street, returned recently from his annual European trip.

C. A. Magin is in charge of the new china department recently opened by Wilkins Bros., in their store in Des Moines, Ia.

Diamond Deasey, formerly with the Acme Sanitary Pottery Company, of Trenton, N. J., will become manager of a pottery in Iberville, Que.



In The Clay Shop

THE MAKING OF POTTERY

The Various Steps in its Manufacture and Decoration Before it is Ready for the Market

EDITOR'S NOTE.—It is a true and much to be regretted fact that many retailers who carry various kinds of pottery are unacquainted with the actual steps and processes employed in its manufacture. They know each variety of ware by sight, a knowledge gained by frequent handling, perhaps, but they are ignorant of clay mixing, the potter's wheel, the interesting process of glazing, and the final steps of decorating and finishing, all of which are quite necessary before the ware is considered ready to be placed on the market. It is to instruct the unfortunate few—or many, as the case may be—who are now in the dark as to pottery making that we have prepared the following descriptive article. It will prove most interesting to the pottery buyer and dealer, and especially will it be of value to the pottery salesman, for from it he can gain a number of good, effective selling points. To the ordinary buyer of china the "lady of the house" who wanders around from shop to shop looking for pieces of decorative pottery for her home, or to give as presents, nothing is more interesting, and at the same time very influential in making sales, than a few aptly worded remarks about the manufacture of the goods she is looking at. The salesman who is there "with the talk" is the man who gets the order.

And the only way for the salesman to get his "talk" is through the study of some such article as the following. It is not too technical, but yet it contains enough of the manufacturer's nomenclature to make it of more than ordinary interest.

The cuts used to illustrate the article were kindly loaned to us by Lenox, Incorporated, manufacturing potters of Trenton, N. J., and the different views show work as actually performed in their factory.

THE word pottery in its broadest sense, includes all objects made of clay, moulded into form while in a plastic state and hardened by fire. Clay, the most common and widely spread of all substances, consists essentially of a silicate of alumina, containing more often free silica, lime, and oxides of iron. White kaolin clays, used in the making of porcelain are the purest, consisting of the usual silicate of alumina, about five per cent of potash, and only slight traces of lime, iron, and magnesium.

In the making of pottery, the initial step is the preparation of these raw ingredients. Although a part of

this work takes place before reaching the potter, a large quantity of the material comes to the factory in a raw state and is there ground for hours, or perhaps weeks, according to the requirements of the article to be made. When every particle of foreign substance has been removed, the pulverized materials are mixed in proper proportion, and "blunged" in water, which produces a uniform cream-like mass. This "slip" is passed



A Kiln



The Decorating Room

through the "mixing pans" and sifted through fine silken lawn, after which it is ready for the "caster." The importance of these mechanical operations cannot be emphasized too greatly, for upon them depends the fine quality of the ware.

The forms are modeled and cast in the clay shop. A "block mould" in two perfectly fitting sections is made of plaster of Paris from a clay model. From this mould a plaster replica of the original model is made and from the mould as many working models as may be required. Modeling and mould-making demand knowledge, skill, and time, foresight and experience. Allowance must be made for shrinkage and against the use of forms that will lose their shape in firing. Handles, tops of vases, and stands are modeled separately and one piece of ware may require several moulds, in addition to the many devices necessary for holding forms together while undergoing fire.

Two sections of a mould are bound together and the slip poured in. If the piece is to be small and thin, the slip is left in the mould but a moment; if thicker, a proportionately longer time is required. Water in the adhering slip is quickly absorbed, leaving a shell of clay, which, in drying, shrinks away from the mould, but retains its shape. After being sufficiently dried for handling the mould is removed, edges are trimmed and finished, various parts cemented together, and the green ware placed in fire-clay boxes or "saggers" and packed for firing. When the kiln has been filled with saggers, the door is bricked up and plastered over with clay and the fire started.

When the kiln has cooled, after burning from twenty-four to one hundred hours, according to the body and composition of the

ware, the "biscuit" is removed, properly prepared and burned, the friable clay colored articles are now beautifully white.

In the biscuit ware room each separate piece is rubbed with sand-stone, polished with sand-paper, and brushed until smooth and free from dust. In the dipping-room a glaze or glass forming compound has been carefully prepared. Into this heavy creamy liquid the dipper plunges a piece of ware, gives it a skillful shake to distribute the coating, and places it well protected from dust and foreign substances on the drying racks.

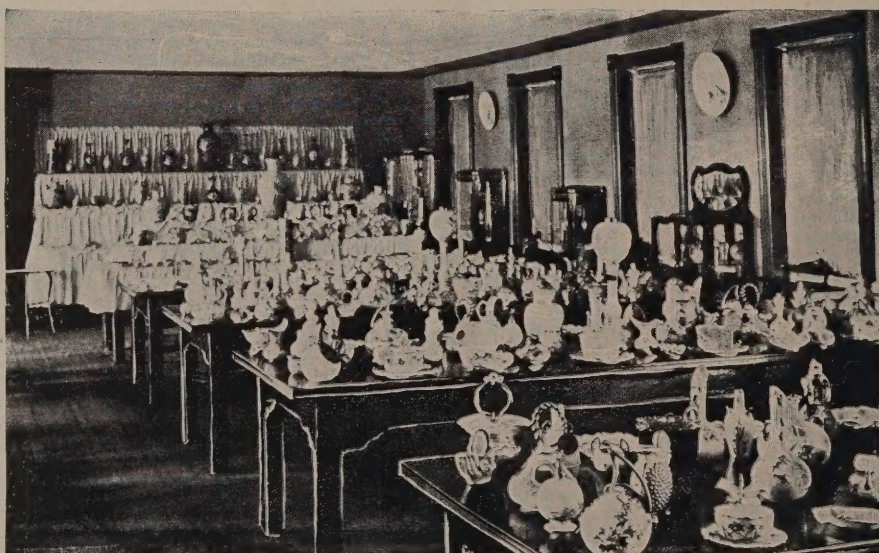
The second burning, in the glost kiln, after the glaze has been thoroughly dried, must proceed with even greater care than before. The degree

of heat—somewhat less than that of the "biscuit" fire—must be carefully tested and maintained, the pieces must be kept apart, the "saggers" must be washed with a special glaze, and the interior of the kiln closely watched. When the kiln has been carefully cooled, by removal of the glowing coals and a liberal use of hose, the saggers are opened and the perfect pieces of ware selected and stored in the "white-ware room." Imperfect results are ruthlessly destroyed.

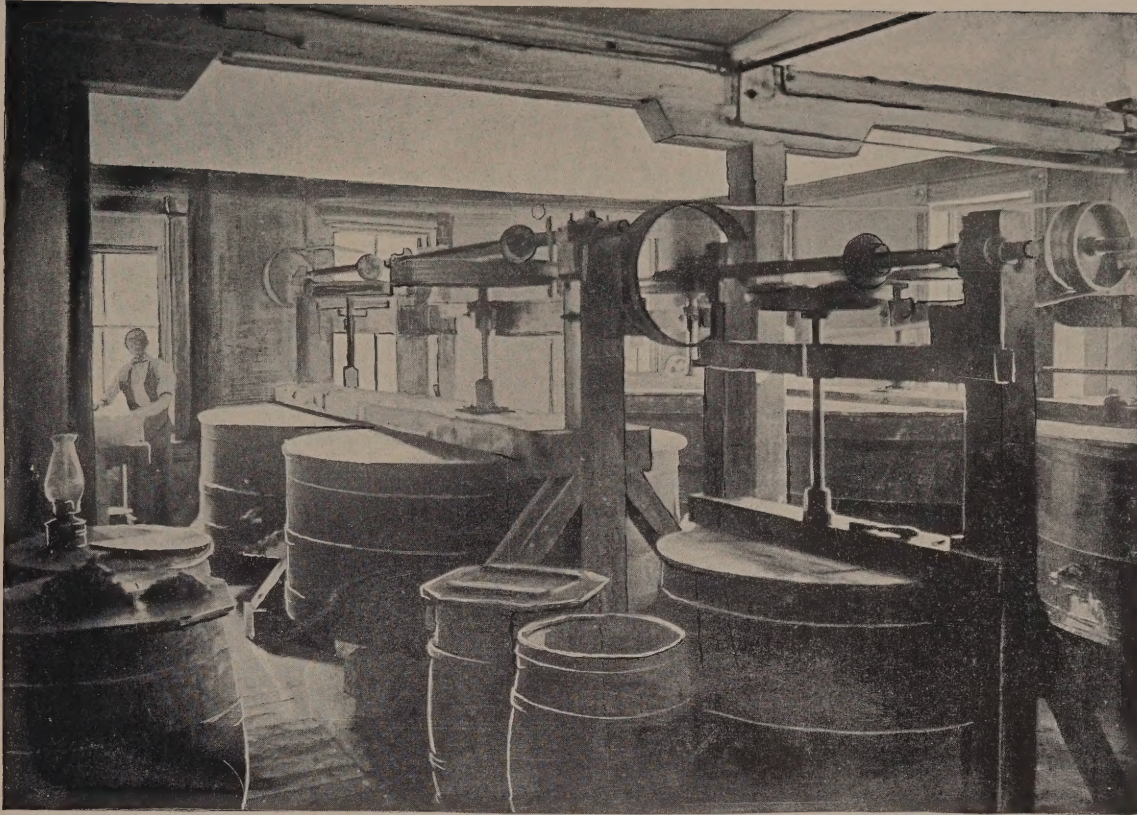
The decorations of pottery and porcelain, although of many styles and patterns, may be divided into two principal classes, based on the manner of application—over-glaze and under-glaze.

Under-glaze decoration is painted on the "green" ware or biscuit before the piece is glazed and subjected to the glost fire. Only a few colors will bear the glost fire, the principal ones being blue, brown, green, and yellow.

Over-glaze decoration admits of a greater variety in color and manipulation, and is attended with less risks. A kiln of special construction is required for firing, and



The Show Room



The Mixing Room

the degree of heat and time of burning varies according to the color used.

A certain style of monochrome painting is improperly called "under-glaze," because the "glost fire" colors are used. The color after being finely ground and "lawned" is mixed with certain oils and spirits and applied to the glazed surface of the ware. The article is then dried in the kiln and sent for a second burning into the glost fire, where the color penetrates the glaze and becomes a part of it. The danger of loss in this process presents an additional uncertainty, in that the degree of heat, if less or greater than the required amount, leaves the color raw and cold or causes the glaze to flow, carrying color with it. The fact that few pieces painted in this manner become satisfactory in one firing increases the danger proportionately. The results, however, are well worth the labor, in that the decoration in addition to its artistic value becomes a part of the object, and is destructible only by fracture.

"Fashions in ceramic ornamentation come and go in popular favor, while the standard of excellence grows higher each year, as culture is widely diffused. No producer of beautiful and useful things strives more earnestly than does the potter to win and deserve a name and fame from an appreciative public."

Development of Old English Pottery

It was not until the end of the sixteenth and beginning of the seventeenth centuries that our own potters supplied the demand for ceramics in England. In the days of Elizabeth and in fact in the Tudor period

generally, stoneware from Germany and Holland was most extensively imported. With the impulse which the commercial policy of the later Tudor kings gave to commerce there arose a wealthy middle class, the backbone of the community as we call it to-day, and a demand arose for utensils for the use of this well-to-do class who, although they could not afford the silver plate of the nobility, wanted something which would be an improvement on the simple platters of the poor. English potters started by emulating the imported wares and finished by ousting them from the home market altogether. With the thoroughness which (in that day at any rate) characterized our national activities and industries, the stoneware made in this country not only supplanted but became superior to the imported work of the low countries. The earliest makers of stoneware had their potteries in the neighborhood of London—the industry does not seem to have found a home in what we know term the Potteries until considerably later. Staffordshire, with its clay pits and coal pits, has, of course, from the very earliest times been a center of potteries, but the attention of these makers was turned to the making of simple pots and pans rather than to stoneware proper.

A study of peasant pottery indicates that as soon as the makers became proficient in throwing, glazing and burning they always resorted to slip decorating. This form of enrichments is the natural outcome of the medium; and it is the variety of form and decoration—each piece differing from all others, at any rate in details—that makes the study and collection of old pottery so very fascinating.



FROM ALL OVER THE WORLD

Little notes of interest to the trade picked
up from different parts of the globe.

By our own correspondent



The largest lamp manufactory in the Vistula Provinces of Russia is located near Warsaw, and has an annual output valued at about \$515,000. Altogether there are 7 important lamp factories, of which 6 are located in the city of Lodz. These establishments have a stock capital of \$824,000, and employ 1,100 workmen. Eighty per cent of the lamps are classified as "medium ware." The output is marketed through Russia, Central Asia, and the Far East.

During the year ending June 30, 1910, earthenware, stoneware and china to the value of \$11,021,000 was imported into the United States as compared with \$9,809,000 worth in 1908-9, and \$13,428,000 in 1907-8.

The production of glass sand in the United States in 1909 was 1,104,451 short tons, valued at \$1,163,375. These figures represent only a slight increase over the production of 1908. The average value of glass sand per ton was \$1.05 in 1909, a very slight increase over the average value in 1908.

Leeds is probably the most cosmopolitan center of industry in all England, that of pottery being the most ancient. This industry rose to some eminence at one period, both in regard to domestic and ornamental ware of the white filigree order; but now the only branch which remains is that of artistic majolica, in which are found real works of art in the choicest of designs and coloring. Such productions, worthy of special note, are the flower vases and pedestals for the same, small vases and other ornaments, and it is doubtful if either the Moors, who founded this industry, or the Italians, who developed it, produced anything superior to the modern pottery from Leeds.

Among the interesting and novel creations produced with the use of glass are two cannons which were recently made in England. Each cannon with its lumber weighs 40 pounds, measures 24 inches in length and is made of the finest cut glass. They are said to wheel easy, and the guns move in their trunnions like an ordinary cannon. The axle-tree and bearings are of ornamental brass work. These novel creations can claim to be of some historic interest, as they are models of the gun with which Major General

Baden-Powell successfully defended Mafeking in the late Boer war. This celebrated old cannon was dug up at the place during the siege and was the heaviest piece of ordnance that the besieged had.

Jug, in old England, was a term derived from the French and then corrupted either in its meaning or its use until it came to stand for a crock, a cup or a mug. Flagon and tankard meant much the same thing, and basin, as well as bowl, was used interchangeably with jug. The chalice, the pitcher and the pipkin—all old terms—were vessels, too, and they seem to have generously and freely shared with the jug its shape. Those of Celtic origin, made in primitive Britain, were surprisingly like the vessels of the American Indian squaw, but they soon took on an interesting form and decoration which easily defined their use as drinking cups.

Green earthen pots were used as mugs by Elizabethan gentlemen, and drinking cups bore the Tudor rose or the monogram of a queen. Jugs designed to entertain the drinker were not rare; some took on the shapes of bears and other animals; one was a far-famed "owl jug," which was, in reality, a pitcher.

A leading Japanese journal announces that a glass manufactory is to be founded at Dalny, in the Peninsula of Liaotung, in Manchuria. This enterprise, which is under the auspices of the South Manchurian Railway Co., is intended to supply the demand for glass and glass goods in Manchuria, Corea and Upper China. Mr. Hirano Kosuke, a professor at the Tokio Polytechnic School, has made a favorable report regarding the sand found near Dalny, and will himself take in hand the construction of the works with the assistance of German engineers and foremen. The choice of Germans has been made because the glass made in Germany is becoming increasingly popular in Manchuria and Corea, so much so that the Japanese products are being slowly driven out of the market. The estimated output of the new glass works is set down at a value of \$180,000 per annum. The proportion of the different kinds of glass and glassware represented in this total are not given, but it may be expected that every kind likely to have a sale in the districts in question will be turned out by the new works.

PRACTICAL SCIENCE DEPARTMENT

Edited by Prof. Charles F. Binns

A Series of Talks on Colors and Colorants – Part V.

Underglaze Colors

While colors of every description are on the market in abundance and of almost every imaginable hue, it is a great economy if the manufacturer who makes a specialty of printed ware can prepare his own. Moreover there is an advantage in being able to make colors of particular or special quality as there is then less danger of competition. The prime needs are a good clean mixing room with space for storage and sufficient means for thorough grinding. Colors must be perfectly ground or good work is an impossibility. It is a good plan to have a mill reserved for blues alone because it is practically impossible to use the same receptacle for blues and then for other colors. There are differences of opinion as to the best form of mill for color grinding. Some are using the ball mill, others maintain that this is not effective in accomplishing the extremely fine grinding which is necessary. The ball mill is undoubtedly the most rapid but in order to work it to the greatest efficiency close attention must be paid to details. The weight and size of the balls must be adjusted to the capacity of the mill, the charge of color must be right and the water must be carefully measured and kept at the same quantity for each charge of each separate color. Different materials demand different proportions of water. The speed of the mill must also be calculated to the point of greatest efficiency. The manufacturers of mills have these points worked out to great nicety and they should be freely consulted in the installation. If the superintendent can train a sharp boy in the details of the preparation the time involved is not a serious drain.

Underglaze colors consist essentially of the usual coloring oxides mixed very thoroughly with a hard flux or diluent and calcined at a high temperature. The mix may be spread upon biscuit platters or shallow saggars may be used. The latter plan is the more economical as it is unfortunate if a sufficient supply of damaged platters is to be found. For most colors the saggars can be used several times, of course for the same color. In the case of the softer colors the sagger should be flinted just the same as for the melting of fritt.

Cobalt oxide is so intense in tone that a large proportion of flux is necessary. The chief difficulty is in so preparing the color that it will not flow under the glaze. The flux may be a mixture of spar and kaolin, the proportions depending somewhat upon the fire, or ground biscuit may be used to advantage. The following are two good recipes, one for a dark, the other for a lighter blue:

Dark Blue.

Cobalt oxide.....	10 lbs.
Flint	5 "
Spar	4 "
Whiting	1 "

Calcined in biscuit kiln.

Lighter Blue.

Black oxide of cobalt.....	3 lbs.
Ground broken biscuit.....	3 "
Flint	4 "
Spar	2 "
Kaolin	2 "

Cobalt also produces the light sky blue which is successfully made by the English potters but which has proved difficult to make or use in this country. The blue itself is made by calcining the cobalt with alumina in some form. It is sometimes advised to procure a soluble salt of cobalt such as the sulphate, dissolve it in water and mix it with a solution of common potash alum. When ammonia water is added to the solution cobalt and alumina are precipitated together as a gelatinous mass. This, when washed, dried, and calcined at a high temperature, produces a beautiful blue. The procedure is quite troublesome to any who are not familiar with the operations of the laboratory but it is worth trying. When, however, the attempt is made to use this color in printing certain difficulties appear. The color is so refractory that the hardening-on kiln leaves it as a dust on the ware and it is practically impossible to dip it. The glaze fire used in this country will separate the cobalt from the alumina and a blue halo will be seen around every stroke and line. A compromise can be made by adding a sufficient amount of spar to the color before the calcination but the blue will not be so pure.

The following is an English recipe for matt blue but it must be remembered that the English glost kiln for printed ware is fired at about cone 04 whereas the American glost kiln ranges from cone 3 to 7.

English Matt Blue.

Black oxide of cobalt.....	1 lb.
Potash alum	12 lbs.
Zinc oxide	3 "
Spar	1 lb.

To be pulverized and thoroughly mixed, calcined in glaze kiln and washed.

Underglaze greens are made from chrome and the chromic oxide is best prepared in the factory. Powdered bichromate of potash is thoroughly mixed with its own weight of wheat flour, the mixture is placed in an unglazed basin and calcined in the biscuit kiln. A cover should be arranged, raised from the basin by

fragments of sagger. The resulting mass will be a mixture of chromic oxide and potassium carbonate. It is well washed with hot water and is ready, when dried, for the color mix. It is found that boric acid greatly assists in the development of the green hue and variations can be produced by adding cobalt oxide or the yellow base which was given last month. The following are good recipes for underglaze greens:

French Green.

Chromate of lead.....	2 lbs.
Flint	3 "
Whiting	3 " ..
Bichromate of potash.....	2 "
Calcined and well washed.	

Blue Green.

Oxide of chrome.....	12 lbs.
Zinc oxide	30 "
Cobalt oxide	8 "
Borax	15 "
Flint	20 "

Let it be noted here that greens will not appear good and bright under a glaze which contains zinc oxide. At the conclusion of these papers some recipes will be given for printed glazes, glazes for printed ware, but this statement is put forth now lest anyone, trying the greens with a regular glaze, probably containing zinc, should be disappointed. The reason for this peculiar action of zinc appears to be that it forms a connection between the chrome and the oxygen of the air. Chrome forms two oxides, the green oxide which corresponds to the formula Cr_2O_3 and the red oxide, also called chromic acid, of which the formula is CrO_3 . The latter has thus twice as much oxygen as the former. This difference in color is found in the well known chrome-tin pink which is easily turned green by exposure to reducing gases.

Answers to Correspondents

Question 85.—I send you a piece of porcelain showing blisters in the glaze. Can you help me to get rid of them?

Answer.—These are the sulphur blisters which have caused serious losses to potters all over the world. The source of the trouble is to be found in the body, not in the glaze. All ball clays contain pyrite, iron sulphide, at any rate in small quantities. We have found a lump as big as a hickory nut in a high grade clay. This pyrite oxidises into the sulphate which dissolves freely in the blunger. Even after filter-pressing some of it remains in the clay and dries out on the surface of the finished ware. This is the cause of "scurfed" ware. The glaze attacks the sulphur compound and drives it off, thus causing the blisters. The remedies are: Change the ball clay and use fresh water every time the blungers are charged. Let us know the result.

Question No. 86.—Is there any secret about the manufacture of mantle rings? There is a good demand for them if they can be made not to crack.

Answer.—There are some things we do not know

and this is one of them, but we are trying to find out. These rings were imported as a magnesia product, but we have analyzed several German rings and find only a trace of magnesia. The composition is about that of the ordinary pins and stilts but with less alkali. That is, they seem to be made of a normal clay mix. We have tried numerous experiments, but so far we have not solved the problem. One thing is quite certain, however, the Germans pay much more attention to the preparation of their clay than is the practice here. When we reach any satisfactory conclusion we will publish the facts.

Question 87.—We wish to make various colored tile at the temperature of common brick, can you furnish us with formula?

Answer.—"Temperature of common brick" is rather an uncertain statement, but if you will send a sample of your product to the Editor at Alfred, N. Y., we will endeavor to advise you.

Etching on Glass

A VERY easy and cheap formula for etching on glass is the following: Barium sulphate, 3 ozs.; ammonia fluoride, 1 oz. To the above is to be added enough sulphuric acid to decompose the ammonia fluoride and make a mixture of semi-fluid consistency. It must be prepared in a leaden vessel and kept in bottles coated inside with a thick layer of paraffin, beeswax or gutta percha, and closed with rubber stoppers. The mixture can be used for printing with rubber letters for stencils, and be thinned so as to use with a common pen. The fumes are poisonous, and contact with the flesh should be avoided.

All glass, even the hardest, may be etched, but highly alkaline glass offers the greatest resistance to the influence of acids. Hydrofluoric acid develops its gaseous form from fluorspar, when the latter, in finely pulverized form, is wetted with strongly concentrated sulphuric acid.

For this purpose vessels made of materials not affected by the acid are used, such as lead, platinum, rubber and gutta percha. The etching is accomplished by coating the glass surface with beeswax, paraffin or other suitable resistants, and then tracing the design desired, whether letters, figures or scrolls, by means of a stencil, a suitable pencil removing the resistant, while the acid etches only the unfiled part of the glass. For lettering, an oiled paper, such as is used in stencilling matches, makes as good a pattern as sheet steel, and is more readily and cheaply prepared.

For rapid work the following formulæ will be found of service:

Number One.

	lb.
Fluor-ammonia	1
Hydrofluoric acid	0.5
Sulphuric acid	0.1
Ammonia	0.1
Water	0.1

Number Two.

Fluor soda	1
Sulphuric acid	0.2
Water	4

(Continued on page 33.)



An after dinner coffee or tete-a-tete set, in the Chelsea pattern—Lazarus and Rosenfeld

GATHERED IN GOTHAM

Being an Account of Some of the New Things on the Market, and Where to Get Them

MADDOCK & MILLER, of 25 West Broadway, are making a strong showing of individual breakfast sets in Worcester china. Among other attractive displays is the "ivory ground" ware, in service plates or sets, decorated with delicate gold etchings of various designs. A strong feature of the Worcester line will be the open stock pattern dinner ware.

S. A. Weller, 57 Park Place, has a fine exhibit of Suringa pottery made in vases and jardiniere, and decorated in scroll work patterns. A new line of vases in Egypta ware are cleverly decorated with historic Egyptian scenes.

George Schneider, of Brooklyn, is pushing his "Genoa" water bottle and the "Taft" cheese dish, which he holds to be among the best lines shown in the city.

The Ceramic Import Company, of 37 Murray Street, is making a special feature of decorative designs. In an effort to get away from present conventional shapes and designs, many old lines are being revived. Among the prettiest sets displayed is a crocus design in light green and white and another in deep blue and gold.

The Phoenix Glass Company, of 15 Murray Street, has had a big run in electric shower clusters of Sheffield rib. Many new and novel dome effects in lamp shades, with charming decorations of rural and ocean scenes, and flower, scroll, and conventional designs, are being displayed. Another attractive line consists of decorated cylinder lantern globes. These are skillfully colored in rich, warm tones, and decorated with a special transparent coloring substance, which, after being

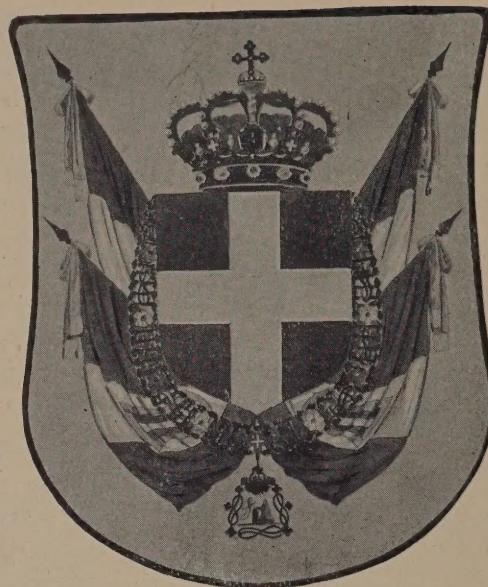
applied, is made to become a part of the glass. Designs are of the highest order, giving a very pleasant effect when illuminated.

Mr. Joseph, of 55 Park Place, reports excellent business in pressed table glassware, made by the Duncan and Miller Glass Company, and in iridescent radium glassware of the Millersburg Glass Company make. The Eagle Glass and Manufacturing Company is reported to be doing the largest business of its history.

C. Dorfinger & Sons, of 36 Murray Street, are displaying a large assortment of Kalana stem ware. This consists of complete table sets in delicate thin glass bodies and bases, and slender stems, with hand etchings in poppy, lotus, geranium, and other floral designs. A specialty is being made of lavender salts jars in a variety of styles, in plain and floral decorated effects.

A representative of Pottery and Glass called on Mr. Dunn, of W. H. Dunn & Co., just as he had completed arranging a display of 150 portable lamp shades of new and up-to-date designs. Many of these were of leaded glass material, in appropriate shapes and colors. Another attractive collection was of art glass overlaid with hammered brass, in which had been cut designs of fruit, leaves, and flowers. A number of new umbrella hanging shades were also in view. Altogether, the display is attractive and complete.

Carl Zenger, the junior partner of the firm of Graham & Zenger, 40 Murray Street, New York, has withdrawn, the business in the future being conducted



Heraldic Wall Shields—E. R. Thieler
The Prussian and Italian coats of arms are here represented

by William P. Graham. The firm name of Graham & Zenger will be continued as heretofor.

Among the most beautiful collections being displayed by Lazarus & Rosenfeldt, of 62 Murray Street, is the Chelsea pattern, in rich green, several pieces of which are shown above. Special attention is being given to the sale of fern dishes. A collection, consisting of decorated china, gold-mounted glass, crystalline gold, and "Tiffany favrile," may be seen in a prominent section of the show rooms. In decorated china, the Marie Antoinette, in roses and forget-me-nots, is said to be the most popular.

The Upham Cut Glass Company, 66 Murray Street, is getting out a special poppy design in jugs, bowls, nappies, vases, and fern dishes. All are made with a new scallop.

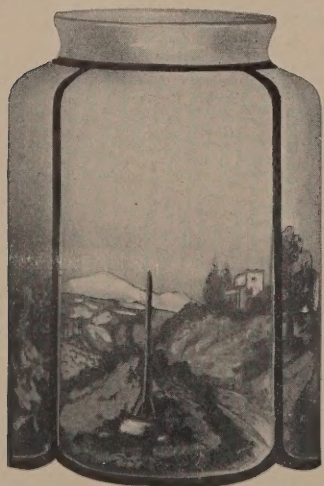
The Edward Miller & Co. collection of gas and electric portable lamps includes a large line in cast open-work shades, underlaid with stained and art glass, with

bases in brass, matching. These are in dome, conic, square, and angular shapes, with decorations in scroll, scenic, and conventional designs. A good line of oil lamps in Cathedral glass is also being shown.

W. D. Finke, 45 West Broadway, who handles cut glass from the factory of Franz Smith & Co., is making a specialty of tumbler trade in various shapes, designs, and grades.

The Pittsburg Lamp Company, 82 West Broadway, is showing a new line of electrical portables, with shades of the new iced treatment effect. The icing is on the upper side of the globe, and the decoration is in natural colors, with designs of fruit, flowers, and scroll work. There is also a good exhibit of shades in leaded and cast open-work designs.

Among attractive displays which may be seen in the rearranged sample rooms of Vogt & Dose, 43 Barclay Street, is a collection of fancy dishes in raised gold designs with flat gold borders. A loving cup, a chop



Decorated Lantern Globes—Phoenix Glass Company

dish, a cake plate and several other pieces from this collection are shown in the frontispiece. The firm's well-known white china line is also attractively arranged.



E. R. Thieler, 66 Park Place, American agent for Villeroy & Boch, is showing his usual line of Mettlach inlaid stone ware. Among the newest novelties is a collection of heraldic shields, bearing the coats of arms of various nations and cities. These are appropriate and suggestive for decorations in rathskellers and dens.



W. R. Demorest, 46 Murray Street, will handle the New York line for the new West Bros. Glass Co.



Bauscher Bros., of 53 Park Place, dealer in hotel supplies, have leased new quarters on Twenty-first Street, near Broadway.

ETCHING ON GLASS

(Continued from page 30.)

Number Three.	
Carbonate ammonia	2
Sulphate ammonia	1
Hydrofluoric acid	1
Water	1

Such baths produce in five to twenty minutes, according to the purity and strength of the materials used, a silky frosting or matt etching. Before frosting the glass should be cauterized for one minute by immersion in diluted hydrofluoric acid, rinsed in warm water, and then put into the frosting bath.

For etching sheet glass the bath is prepared in the following manner: A wooden box is coated inside with asphalt varnish, and after the coat has thoroughly dried three pounds of concentrated hydrofluoric acid (48 or 52 per cent.) are poured into the bath box. Then six pounds of crystallized powdered soda are added, one spoonful after the other, to the acid and dissolved. The dissolution takes place under lively effervescence. The mixture becomes gradually rather thick, and finally the effervescence ceases, when no more soda should be added. The amount of soda to be used depends on the strength of the acid. The mixture is then diluted with from four to five quarts of water and thoroughly stirred. The amount of water to be added must be regulated also by the strength of the acid, hence a trial should be made before too much has been added. For this purpose a small sheet of glass is surrounded with a wax border about three-fourths of an inch high and weak hydrofluoric acid poured upon it. After one minute the glass sheet is rinsed with water and the etching acid is poured on, about half an inch high. After two hours the acid is removed. If, after thorough rinsing, the glass surface only shows a weak etching, too much water has been added, and the bath must be strengthened by the addition of hydrofluoric acid. If the glass shows a coarse and not uniform grain the bath was too strong, and more water must be added.

Centennial Celebration

To commemorate the celebration of the 100th anniversary of the founding of their business the Jones, McDuffee & Stratton Co., Boston, Mass., have issued a pretty souvenir plate, and are distributing them among their friends. Finished in blue with a simple floral design, the plate contains portraits of the founders of the business, and in the center pictures of the several buildings occupied by the business during various periods of its long career. Near the lower rim of the plate is this inscription: "1910. Jones, McDuffee & Stratton Co. Founded in 1810 by Otis Norcross & Co. Representing a century of uninterrupted progress."

On the reverse side is the following historical inscription: "1910 marks the 100th year of the steady progress of the house of Jones, McDuffee & Stratton Co. Founded by Otis Norcross (1810 to 1827); enlarged by Otis Norcross, ex-mayor (1826 to 1867); 1851, Ichabod Howland admitted; 1862, Jerome Jones admitted; 1867, Otis Norcross & Co. dissolved (ex-mayor); Otis Norcross retiring after a business life of 41 years; Howland & Jones succeeding to the business. When Ichabod Howland died Jones, McDuffee & Stratton succeeded to the business in 1871. In ex-



Heraldic Wall Shield—E. R. Thieler.

Mayor Norcross' memoirs is found, to wit: 'In the seven financial panics it has been the good fortune of the partners to avoid disaster.' The present company consists of Jerome Jones, since 1853; Louis P. McDuffee, since 1863; Solomon P. Stratton, since 1866; Franklin S. Williams, since 1866; Frederick E. Proctor, since 1870; Theodore Jones, since 1885; five of whom have been together in business for over forty years. The views on the front of the plate are as follows: South Market Street store, 1826-1873; Federal Street store, 1873-1906; present store, Franklin Street, corner Hawley, built in 1905; storehouse, Farnsworth Street, 1906, on spur track N. Y., N. H. & H. R. R., connecting with the Cunard, White Star Harbor Front."

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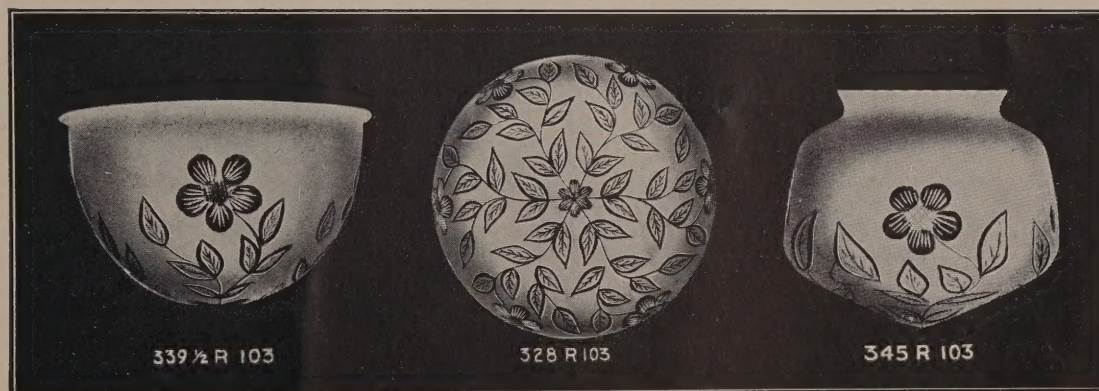
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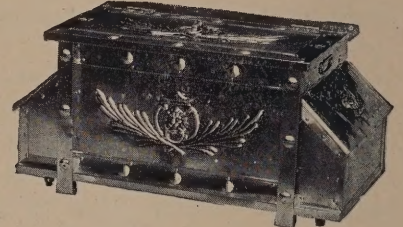
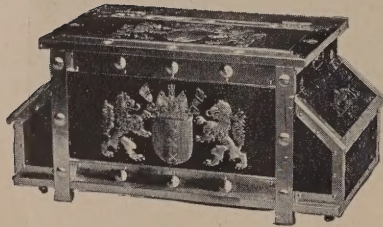
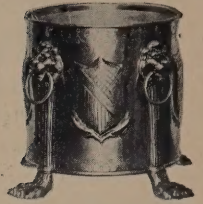
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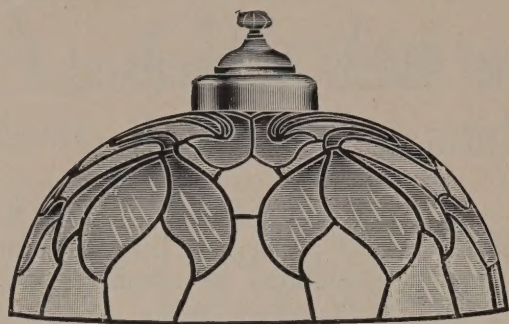
Ruby
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Gold

ORIENTAL GLASS

Decorated
Ivory
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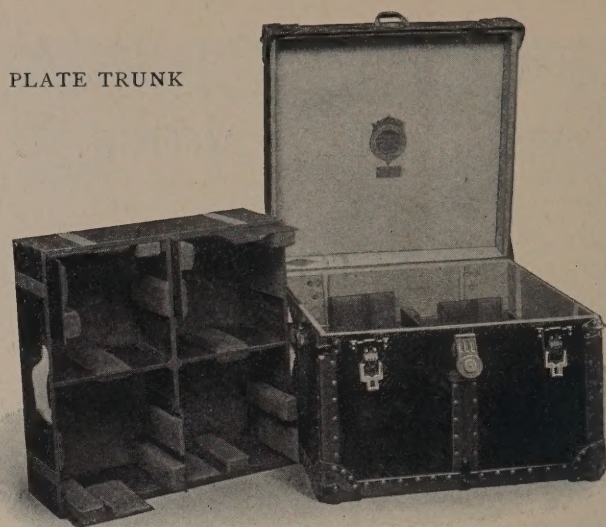
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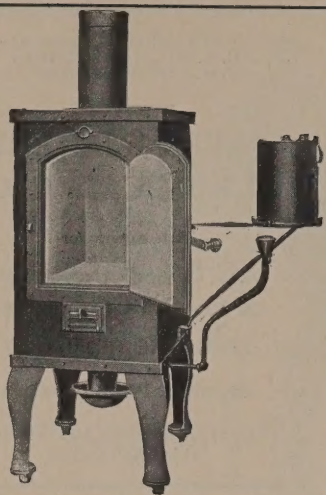
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